SAN FRANCISCO PUBLIC LIBRARY
3 1223 06581 0443

Edition Eulenburg

No. 413

SCHUMANN

Symphony No. 4

D minor—Ré mineur—D moll

Op. 120

Ernst Eulenburg Ltd.
London - Zürich - Mainz - New York

Printed in England

FEB 11 2004

Edition Eulenburg

SYMPHONY No. 4

D minor

by

ROBERT SCHUMANN

Op. 120

Composed 1841,

re-cast and re-orchestrated 1851

First performance of the earlier version (as 2nd Symphony) December 6th 1841 at Leipzig, Gewandhaus, F. David conducting, of the later version March 3rd, 1853 at Dusseldorf, Schumann conducting.

Foreword by Max Alberti

Ernst Eulenburg Ltd., London · Ernst Eulenburg & Co. GmbH, Mainz
Edition Eulenburg GmbH, Zürich · Edition Eulenburg Inc., New York

Pag.

I. Ziemlich langsam - Lebhaft 1

II. ROMANZE, Ziemlich langsam 59

III. SCHERZO, Lebhaft 67

IV. Langsam - Lebhaft 83

Schumann, Symphony No. 4, D Minor

It was as though a wicked ban was broken when Schumann, who until the end of 1840 had only created works of a smaller size, mainly piano music, initiated the symphonic style. For some time this was his aim, but adverse circumstances had made it impossible for him to concentrate upon larger works. But now that he could take home his beloved bride after heavy struggles, he became released from the editorial offices of the "Zeitschrift für Musik", and also could join the faculty of the new Conservatory at Leipzig, just founded by Mendelssohn, where he found valuable intellectual inspiration; thus he wanted above all to write orchestral works. Out of the exuberance of his happiness at that time, the First Symphony was originated, which can be named "Hymn to Spring", but not satisfied with this, he immediately followed with two further orchestral works namely "Ouverture, Scherzo und Finale" and another symphony in D minor, which was thus virtually the Second, which however, became known as the Fourth to the public.

About this work we can only remark that it deviated in essential regard from the tradition of that time: The individual movements were not separate entireties, but each of them passes immediately from one to another, for which there was but one example so far, i.e. Mendelssohn's Third (Scottish) Symphony. In the latter work the connection of the movements is confined to the remark "attacca", while the conclusions of the movements at least allowed a short intermission. Thus the performance is not substantially different from what became the usual custom in the 20th century, i.e., to play a work of several movements in succession, without any interruption, even when the composer does not explicitly require it. Schumann, however, makes the movements pass from one to the other, without any break. Being conscious of this innovation he originally wanted to name the work "Symphonic Fantasy". However it appeared as "Second Symphony" at the first performance which took place on December 16th, 1841 in the Gewandhaus at Leipzig Ferd. David conducting. The effect did not justify Schumann's expectations; whether the serious character made it appear inaccessible to the audience, or he was spoiled by the success just won by the bright First Symphony, so he dropped the work; nor was he eager for any further performances or publication.[1] 10 years passed before he produced it again, undertaking an alteration in the instrumentation, which he finished within two weeks, and whereabout W. J. von Wasielewski, then concertmaster under Schumann at Düsseldorf, later on his first biographer, says: "The string quintet was essentially maintained as it was written. Schumann at one time requested me with regard to an intended review, to copy the strings from the original manuscript, in order to enter into the score thus established, the wind parts he wanted to alter". Besides this he removed the part for the guitar he had used in the first setting of the second movement, recognising this instrument as an unfit experiment. Wasielewski's opinion as to the strings is not quite exact; here, too, not all the details remained unchanged. In this new form Schumann performed the work himself at Dusseldorf on March 3rd, 1853, and repeated it on May 15th at the 31st "Niederrheinische Musikfest". Shortly before the latter performance he wrote to his friend Ver-

1. A letter to C. Kossmaly, dated Jan. 8th, 1842, says: The two orchestral works performed in our last concert did not receive such a large approval as the First Symphony. Perhaps it was too much at once, and then Mendelssohn was missing as conductor. But that does not matter, for I know, these pieces are in no way inferior to the First, and will succeed to a splendid effect sooner or later."

E.E.

hulst, then conductor at Rotterdam: "I had not imagined, when we heard the old Symphony at Leipzig, which you will perhaps remember, that it would reappear at this occasion. The performance is almost against my wishes, but the members of the committee having heard it a little while ago, have urged me so much that I could not resist. I have restored the symphony, I trust better and more effective than it was formerly". In this new setting the work was published during the same year by Breitkopf & Härtel of Leipzig.

It was characteristic, for this revision, that it was due to Schumann's own initiative. He himself deemed the first setting inadequate,[2] and it is understood that the public followed this self-judgment, for wherever a work is in existence in several settings, the latest one shows the author's definite will, unless there are quite special reasons, as in Wagner's "Tannhauser"[3]. However, some theoretic value may not be lost from an occasional reading of the original setting. Such was one Franz Wüllner's merit, who also has edited it. The manuscript came to him from the hands of Brahms; it is now in the library of the "Gesellschaft der Musikfreunde" in Vienna.[4] The triumphal tour of the work which has been made all over the world, is exclusively based on the later setting.

Dr. Max Alberti.

2. The contemporarian criticism, like so often, has tried to cut up the work in an unappreciative manner. Cf. Dahms, "Schumann": "wretched babble about architectonic weaknesses" and suchlike has adhered to this composition; a babble being almost as fresh and at the order of the day at present as formerly. It is mostly emanated from the so-called scientific people, who are but loosely or not at all connected with the eternally bubbling source of music. They are the same, against whom Schumann has launched more ahan once violent anathema, who will pursue the trace of every great spirit and will swell at the cost of his genius, by eroding his fame."

3. The forcible restitution of the antiquated, so-called original settings of Bruckner's symphonies by the new editions of the "Bruckner-Gesellschaft" can, by this reason, the more as any argumentation is missing, only be deemed as a great failure.

4. Performances of this earlier setting took place later on, i.e. at Cologne on October 22nd 1889, Wüllner conducting, furthermore at Frankfort and Krefeld.

3 1223 06581 9448

Schumann, Symphonie No. 4, d moll

Es war, als ob ein böser Bann gebrochen wäre, als Schumann, der bis Ende 1840 nur Werke kleinen Stils, vor allem Klaviermusik, geschaffen hatte, sich an solche mit Orchetser heranmachte. Sein Ziel war dies schon längst gewesen, aber widrige Lebensumstände hatten es ihm früher unmöglich gemacht, sich auf grössere Aufgaben zu konzentrieren. Jetzt aber hatte er nach schweren Kämpfen seine geliebte Braut heimführen, sich von der Redaktion der "Zeitschrift für Musik" entlasten können und ausserdem ein Lehramt an dem neuen, von Mendelssohn gegründeten Konservatorium für Musik zu Leipzig angetreten, das ihm starke, geistige Anregung brachte; und nun wollte er am liebsten überhaupt nur noch für Orchester schreiben. Aus dem Uberschwang dieses Glücks entsprang zunächst die 1. Symphonie, die man als einen Hochgesang auf den Frühling bezeichnen kann; aber damit nicht genug, schloss er sofort, noch im selben Jahre 1841, gleich 2 weitere Orchesterwerke an, nämlich "Ouverture, Scherzo und Finale", sowie eine weitere Symphonie, die somit eigentlich die 2. war, der Nachwelt jedoch als 4. bekannt geworden ist.

Vom Inhalt des Werkes soll hier nur soviel gesagt sein, dass es in einem Punkt von dem Herkömmlichen stark abwich: die einzelnen Sätze waren nicht etwas in sich Geschlossenes, sondern jeder derselben schloss an den vorhergehenden unmittelbar an, eine Erscheinung, für die es bis dahin nur ein einziges Vorbild gab, nämlich Mendelssohns 3. (schottische) Symphonie. Aber bei letzterer beschränkt sich der Zusammenhang der Sätze auf die Vorschrift "attacca", während immerhin die Satzschlüsse eine kleine Luftpause erlaubten; die Wiedergabe unterscheidet sich also nicht wesentlich von dem, was im 20. Jahrhundert zur allgemeinen Übung geworden ist, nämlich ein mehrsätziges Werk, auch da, wo der Komponist es nicht vorschreibt, ohne Unterbrechung hintereinander zu spielen. Bei Schumann aber gehen die Sätze so in einander über, dass auch nur ein Einschnitt unmöglich ist. Er ist sich dieser Neuerung auch bewusst, und wollte das Werk ursprünglich "symphonische Phantasie" nennen. Bei der Erstaufführung erscheint es aber als "2. Symphonie"; sie fand statt am 6 Dez. 1841 im Gewandhaus zu Leipzig unter Leitung von Ferdinand David. Die Wirkung entsprach aber nicht Schumanns Erwartungen; mochte der ernste Grundton es dem Publikum zunächst als spröde erscheinen lassen, oder mochte er durch den kurz zuvor mit der strahlenden 1. Symphonie erzielten Erfolg, dem ausserdem noch Mendelssohns überragende Dirigentenkunst zugute kam, verwöhnt gewesen sein; kurz, er liess das Werk liegen, und bemühte sich weder um weitere Aufführungen, noch um die Herausgabe,[1] Erst 10 Jahre später, im Dezember 1851, griff er es wieder auf, unternahm eine Umarbeitung der Instrumentation, die er in etwa 2 Wochen durchführte, und über die sich W. J. von Wasielewski, damals Konzertmeister unter Schumann in Düsseldorf, später sein erster Biograph, äusserte: Das Streichquintett wurde im Wesentlichen beibehalten, wie es geschrieben war. Sch. ersuchte mich eines Tages im Hinblick auf die vorzunehmende Umarbeitung, aus dem ursprünglichen Manuskript die Sreicher zu kopieren, um dann in die so

1. In einem Brief an C. Kossmaly vom 8 Jan. 1842 heisst es: "Die beiden Orchesterwerke, die in unserem letzten Konzert aufgeführt wurden, haben nicht den grossen Beifall gefunden wie die erste Symphonie. Es war vielleicht zuviel auf einmal, und dann fehlte Mendelsssohn als Dirigent.Das schadet aber alles nichts; ich weiss, die Stücke stehen gegen die erste keineswegs zurück und werden sich früher oder später in ihrer Weise auch glänzend machen."

E.E.

angelegte Partitur die zu verändernden Partien der Bläser einzutragen." Ausserdem fiel die in der 1. Fassung im 2. Satz angewandte Guitarre weg, da Sch. sie als ungeeignetes Experiment erkannt hatte. Wasielewskis Ansicht bez. der Streicher stimmt aber nicht ganz; auch hier ist nicht alles geblieben, wie es war. In dieser neuen Form führte Sch. das Werk selbst in Düsseldorf am 3. März 1853 auf, und zum 2 Male am 15 Mai im Rahmen des 31. Niederrheinischen Musikfestes. Kurz vor letzterem schrieb er an seinen Freund Verhulst, damals Dirigent in Rotterdam: "Dass die alte Symphonie, deren Du Dich vielleicht erinnerst, bei dieser Gelegenheit wieder zum Vorschein kommen würde, hätte ich damals, als wir sie in Leipzig hörten, nicht gedacht. Es ist fast gegen meinen Willen, dass sie aufgeführt wird. Aber die Herren vom Komittee, die sie vor kurzem gehört, haben so in mich gedrängt, dass ich nicht widerstehen konnte. Ich habe die Symphonie neu instrumentiert und freilich besser und wirkungsvoller als sie früher war." In dieser neuen Fassung erschien das Werk noch im gleichen Jahre bei Breitkopf & Härtel in Leipzig.

Für die Umarbeitung ist typisch, dass sie Sch's eigener Initiative entsprang. Er selbst hielt die 1. Fassung für unzulänglich,[2] und es ist daher selbstverständlich, dass die Nachwelt diesem Selbsturteil folgte; denn wo immer ein Werk in mehreren Fassungen vorliegt, stellt die zeitlich letzte den endgiltigen Willen des Autors dar, so weit nicht ganz besondere Gründe, wie bei Wagners "Tannhäuser" vorliegen.[3] Damit soll aber einer gelegentlichen Aufführung der Urfassung ein akademischer Wert nicht abgesprochen werden. Um eine solche hat sich Franz Wüllner verdient gemacht, der sie auch herausgegeben hat. Die Handschrift gelangte aus den Händen von Brahms an ihn; sie befindet sich jetzt im Archiv der "Gesellschaft der Musikfreunde" in Wien.[4]

Dem Siegeszug, den das Werk durch die Welt gemacht hat, liegt ausschliesslich die spätere Fassung zu Grunde.

Dr. Max Alberti.

Beginning to [C]
m. 121 – 150

mvt III

B – m 527; R – trans to [D]

mvt IV

AA – End

2. Wohl hat auch, wie so oft, die zeitgenössische Kritik das Werk in verständnisloser Weise zu zerpflücken gesucht. S. darüber Walter Dahms, "Schumann": "Ein trostloses Geschwätz über "architektonische "Schwächen" und dergl. hat sich an diese Komposition geheftet; ein Geschwätz, das heute noch fast so frisch und an der Tagesordnung ist wie ehedem. Zwar geht es zumeist von den sogenannten Gelehrten aus, die mit dem ewig sprudelnden Quell der Musik selbst nur in loser oder gar keiner Verbindung stehen. Es sind dieselben, gegen die Sch. mehr als einen heftigen Bannfluch geschleudert hat, die sich eben auf die Spur jedes grossen Geistes setzen und sich auf Kosten seines Genies aufblähen, indem sie seinen Ruhm zernagen."

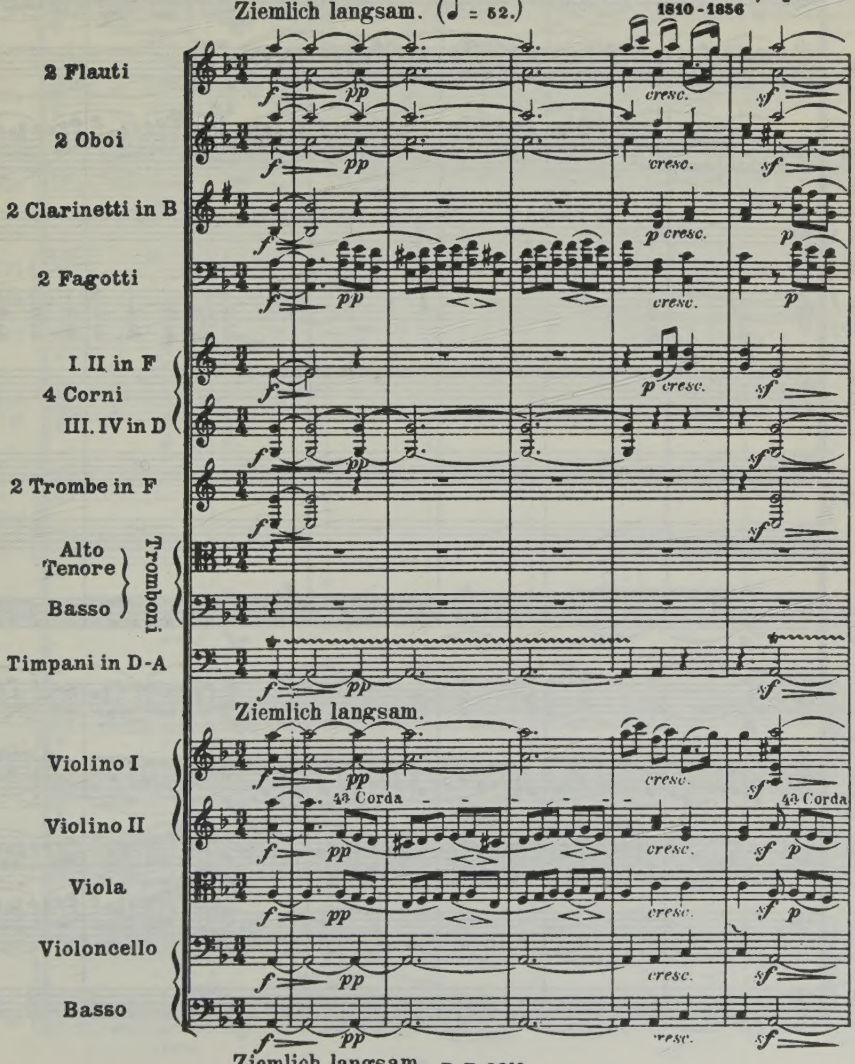
3. Die gewaltsame Wiederherstellung der veralteten, sog. Originalfassungen von Bruckners Symphonien durch die neuen Ausgaben der Bruckner-Gesellschaft kann man aus diesem Grunde, zumal jede Beweisführung fehlt, nur als schwere Entgleisung ansehen.

4. Aufführungen dieser Form fanden später u.a. statt am 22 Okt. 1889 in Köln unter Wüllner, ferner in Frankfurt und Krefeld.

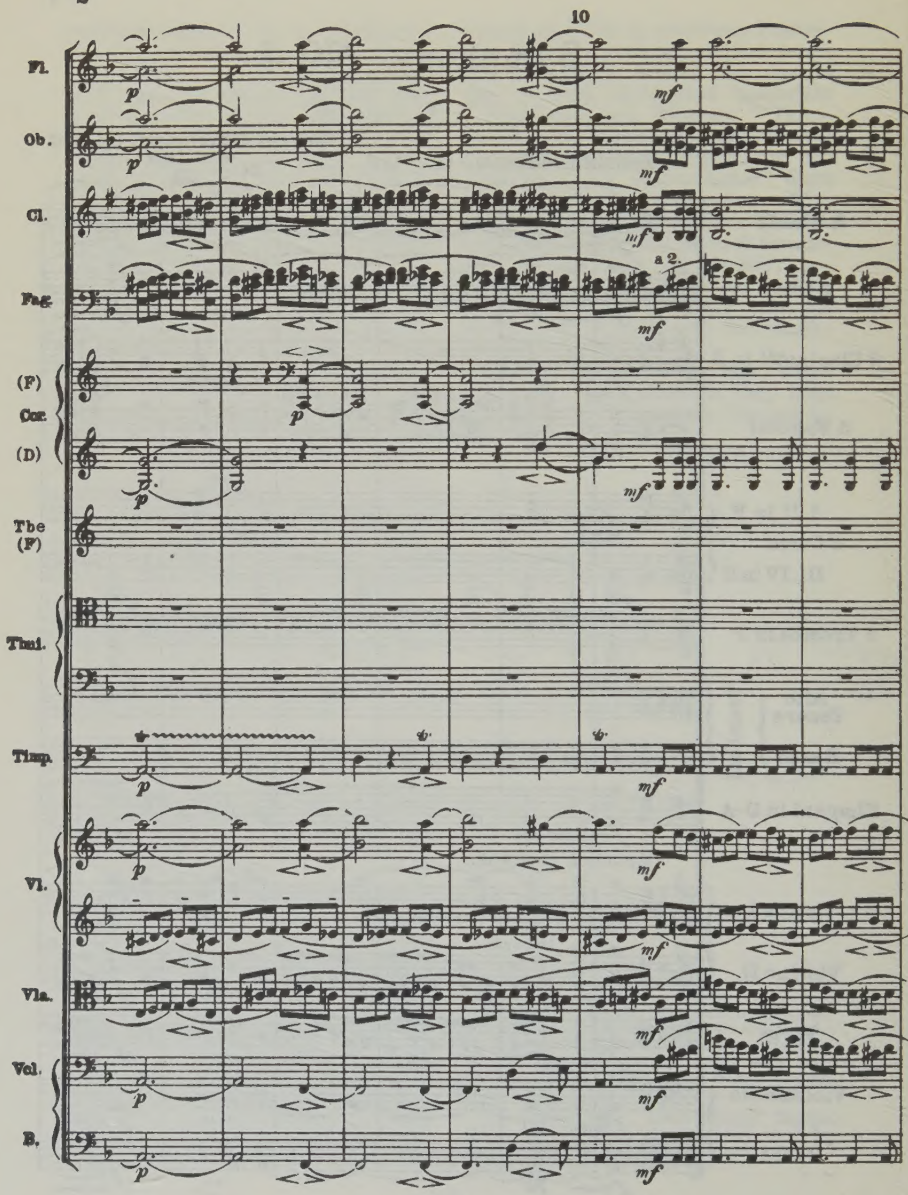
Symphony, No 4

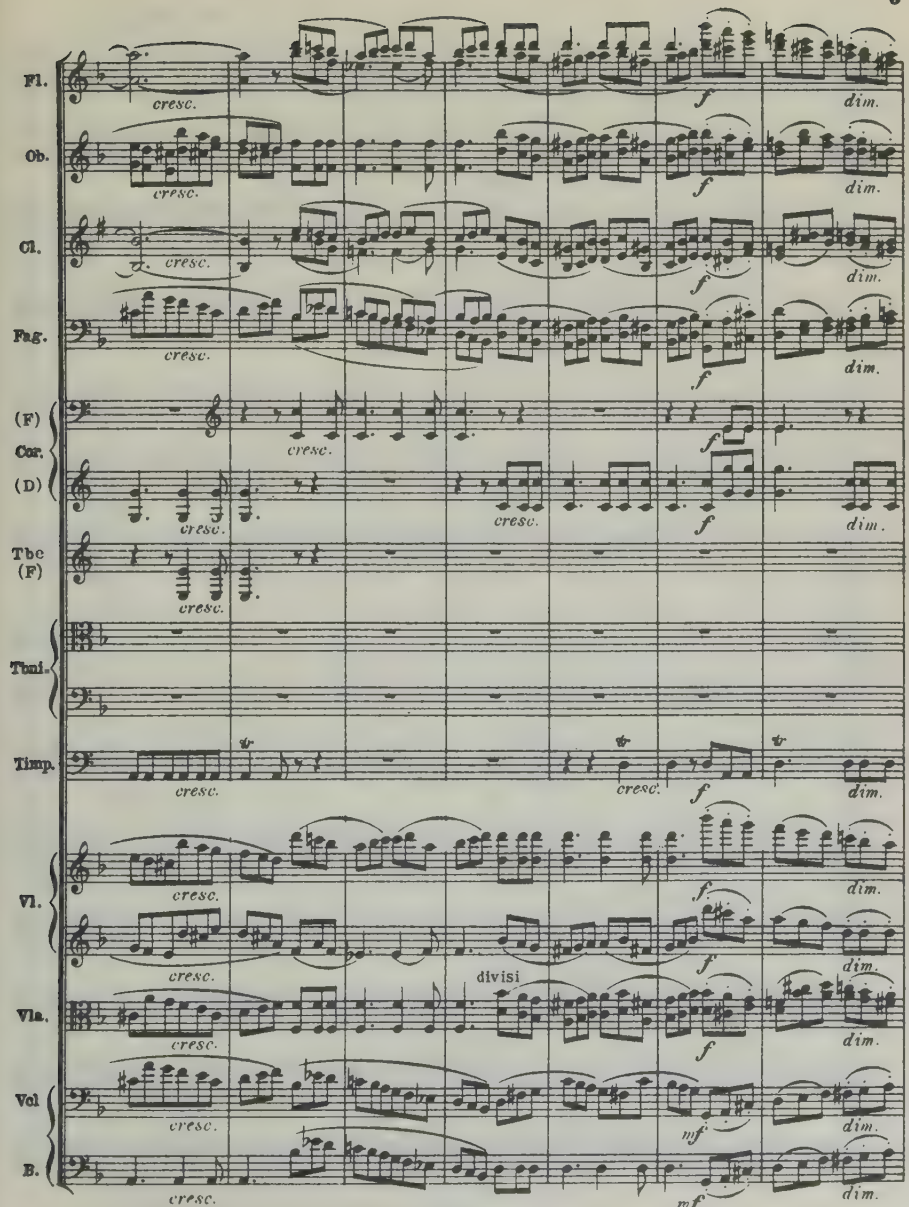
I.

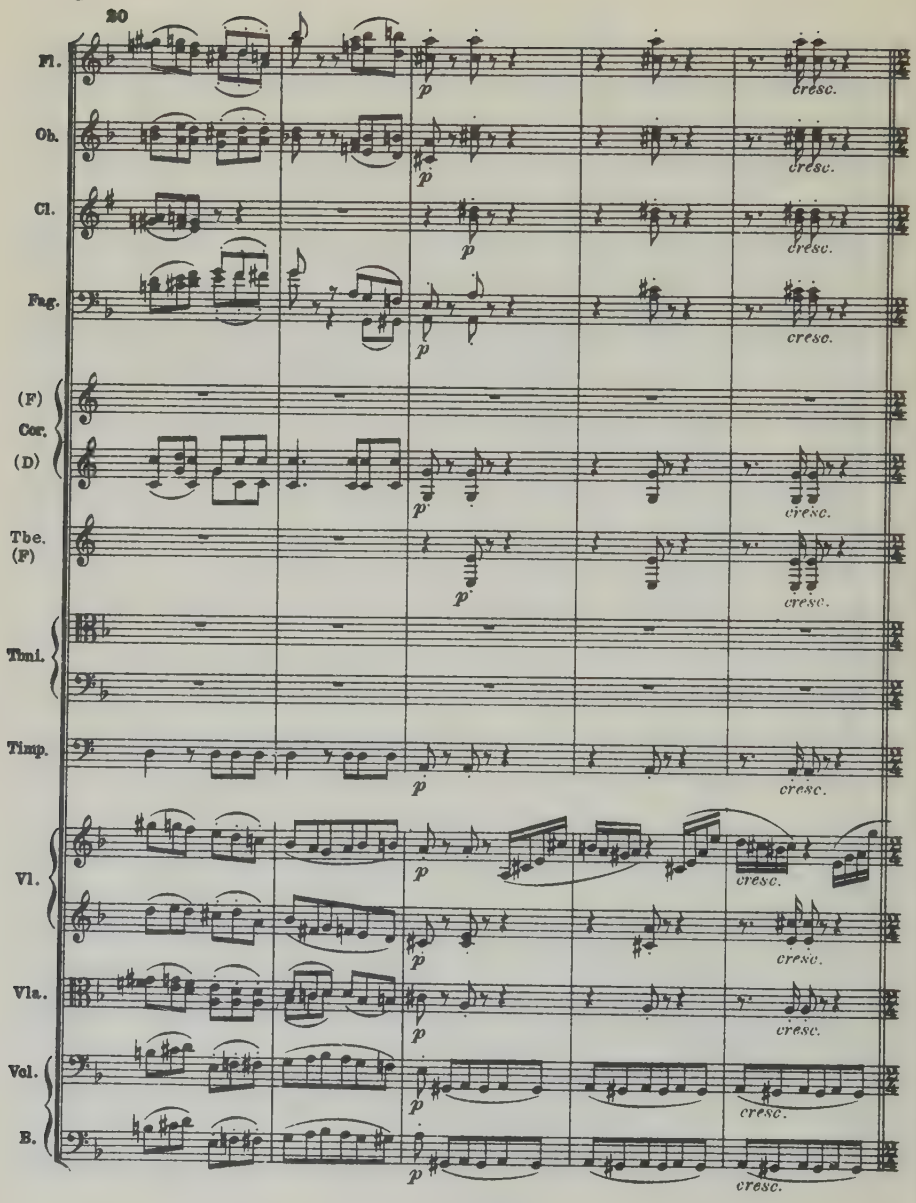
Robert Schumann, Op. 120
1810-1856

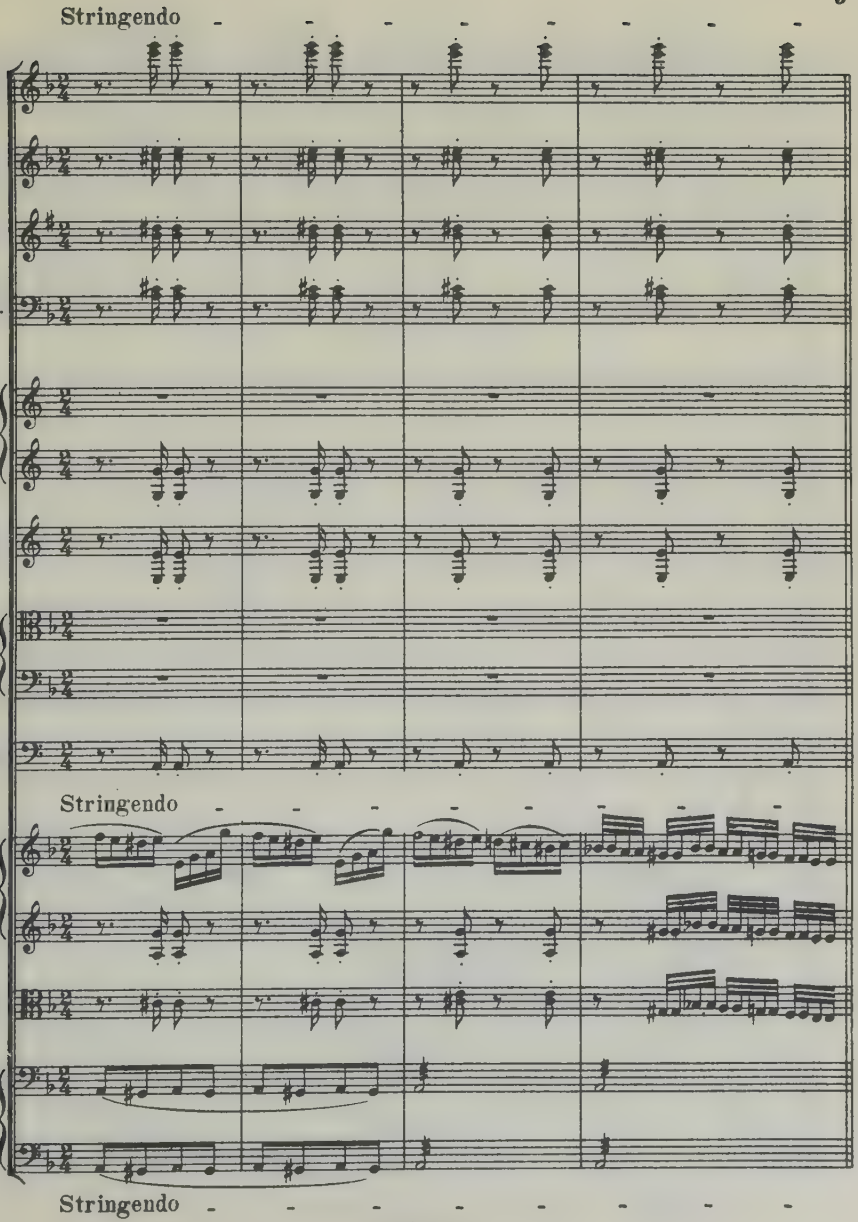


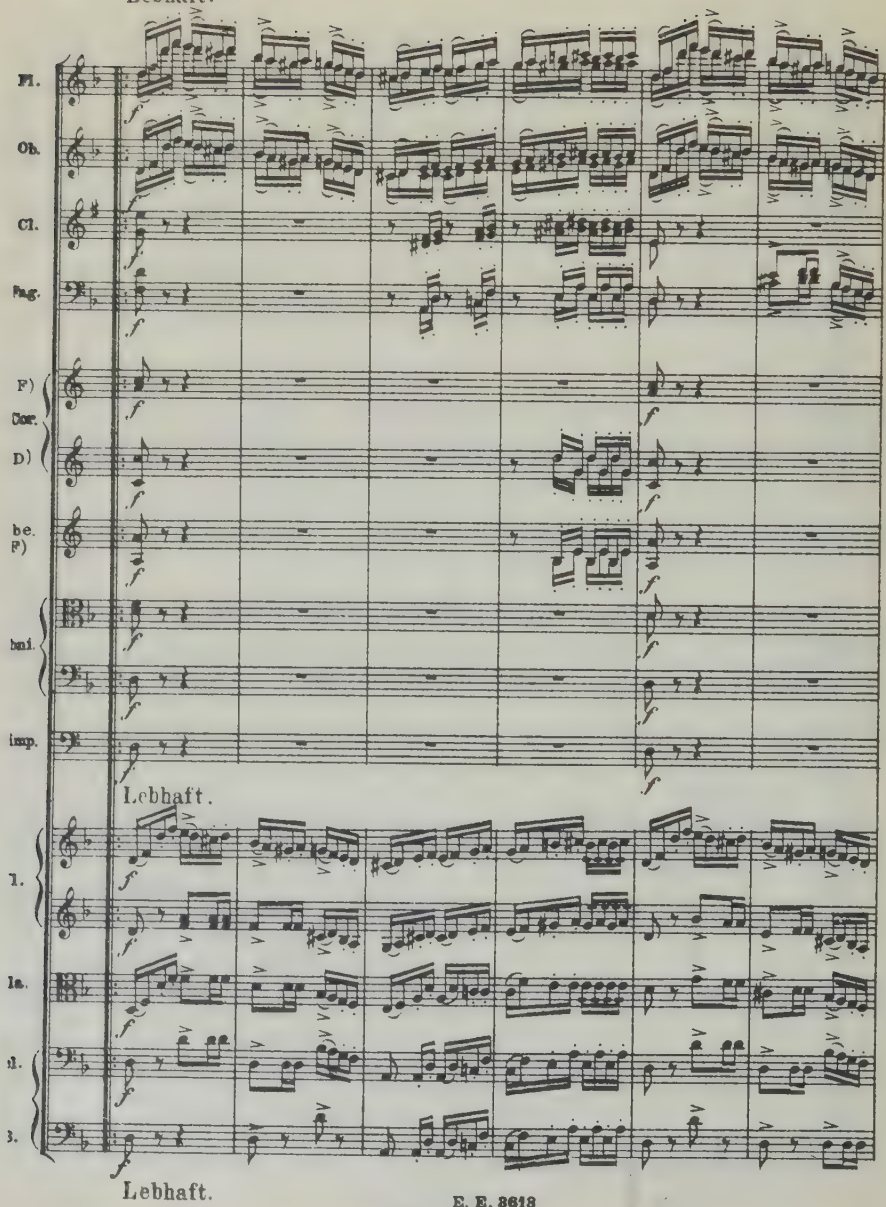
No. 412
E. E. 3613
Ernst Eulenburg Ltd., London-Zürich

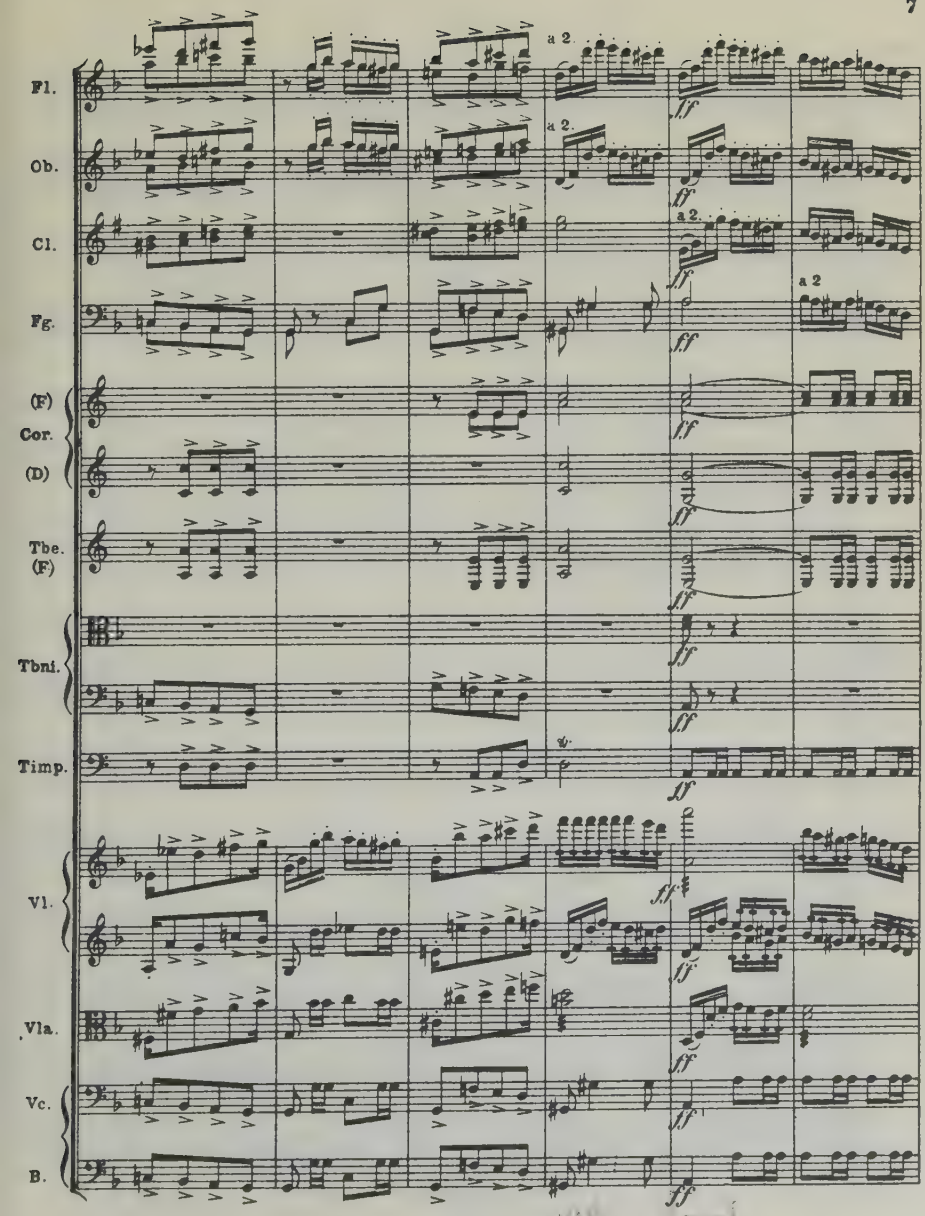

10
Fl.
Ob.
Cl.
Fag.
a 2.
(F)
Cor.
(D)
Tbe
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
p
mf

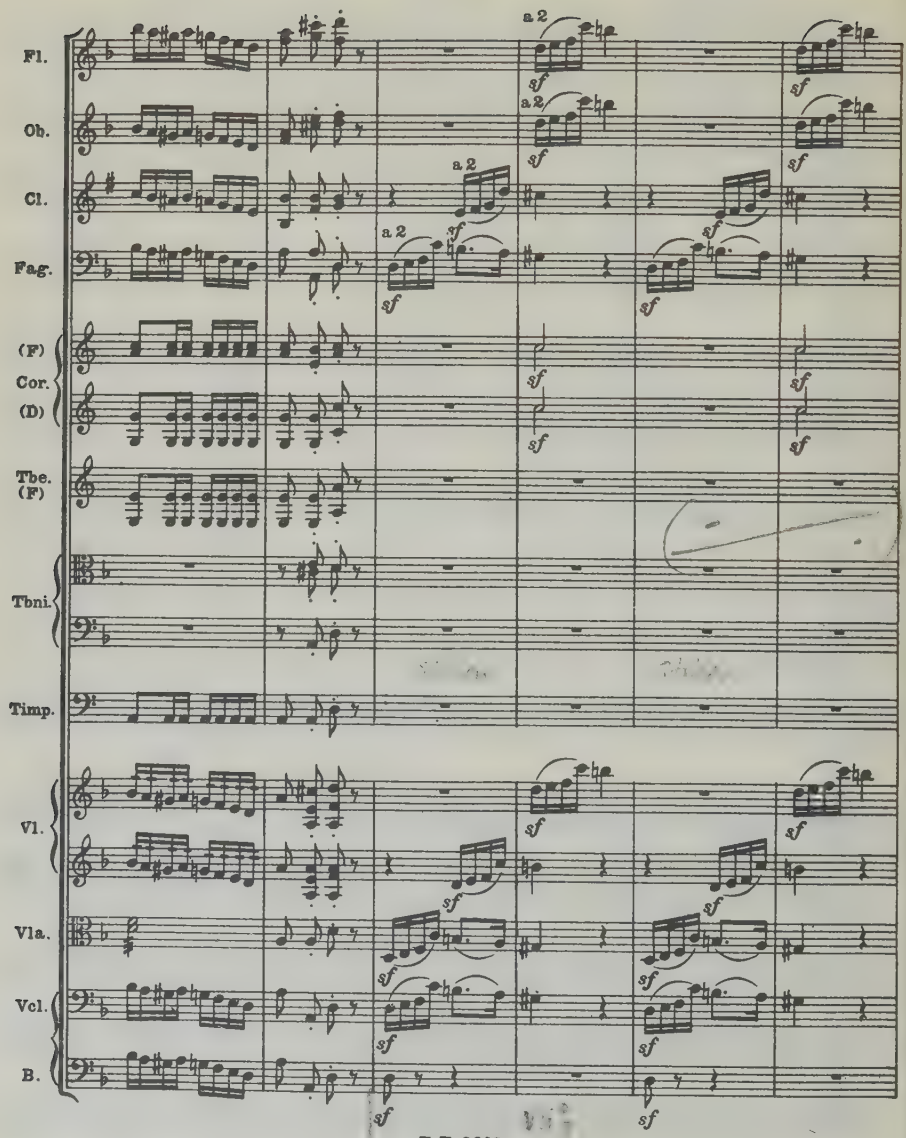

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Timp.
Vl.
Vla.
Vcl
B.
cresc.
f
dim.
mf
divisi

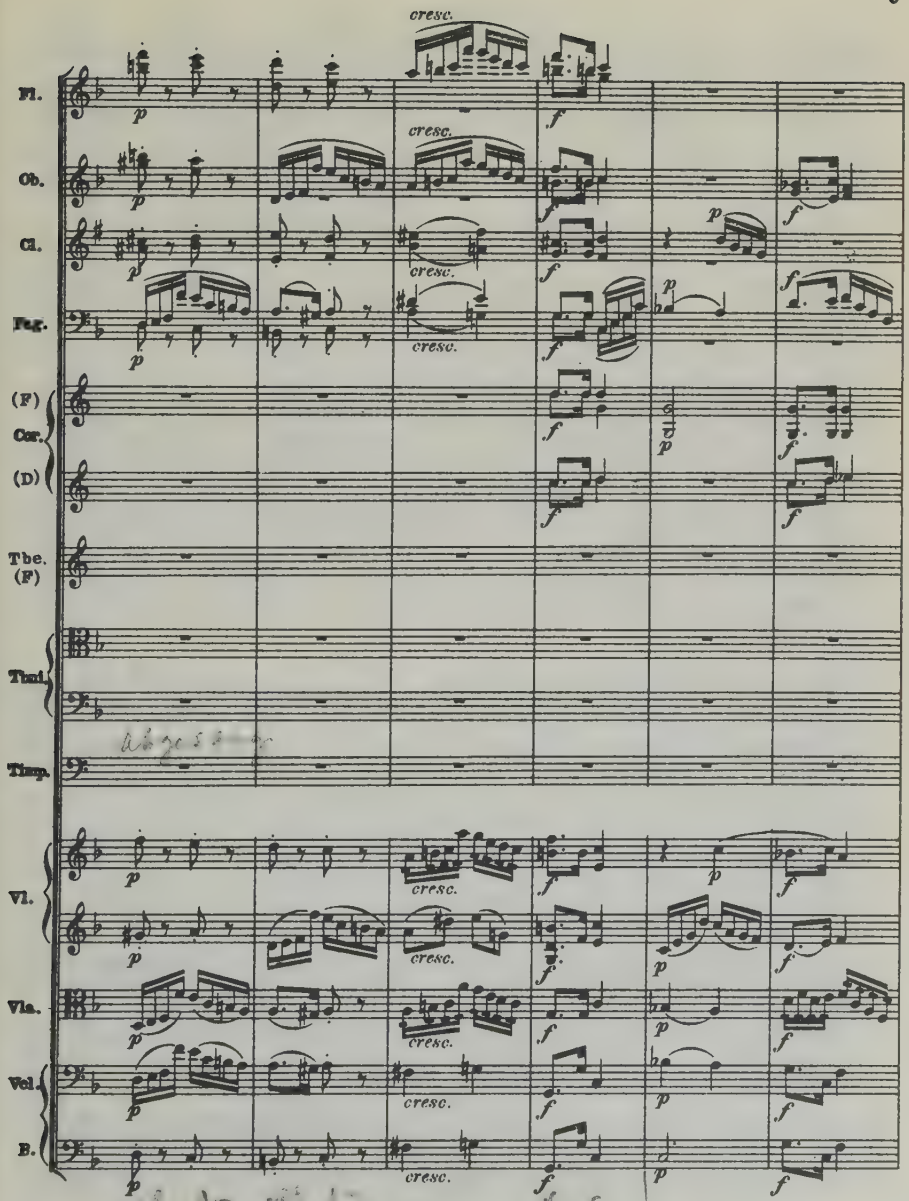

20
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
p
cresc.

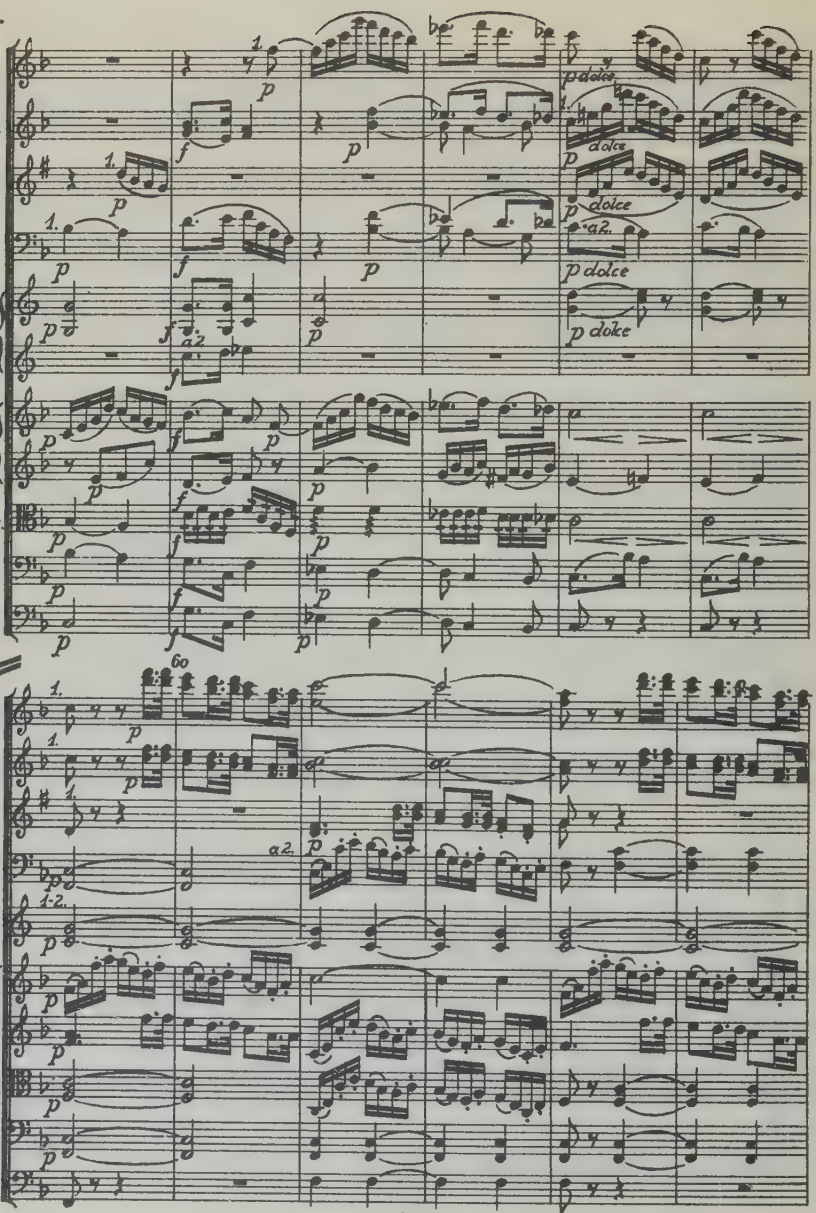

Stringendo
Fl.
Ob.
Cl.
Fag.
F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Stringendo
Vl.
Vla.
Vcl.
B.
Stringendo

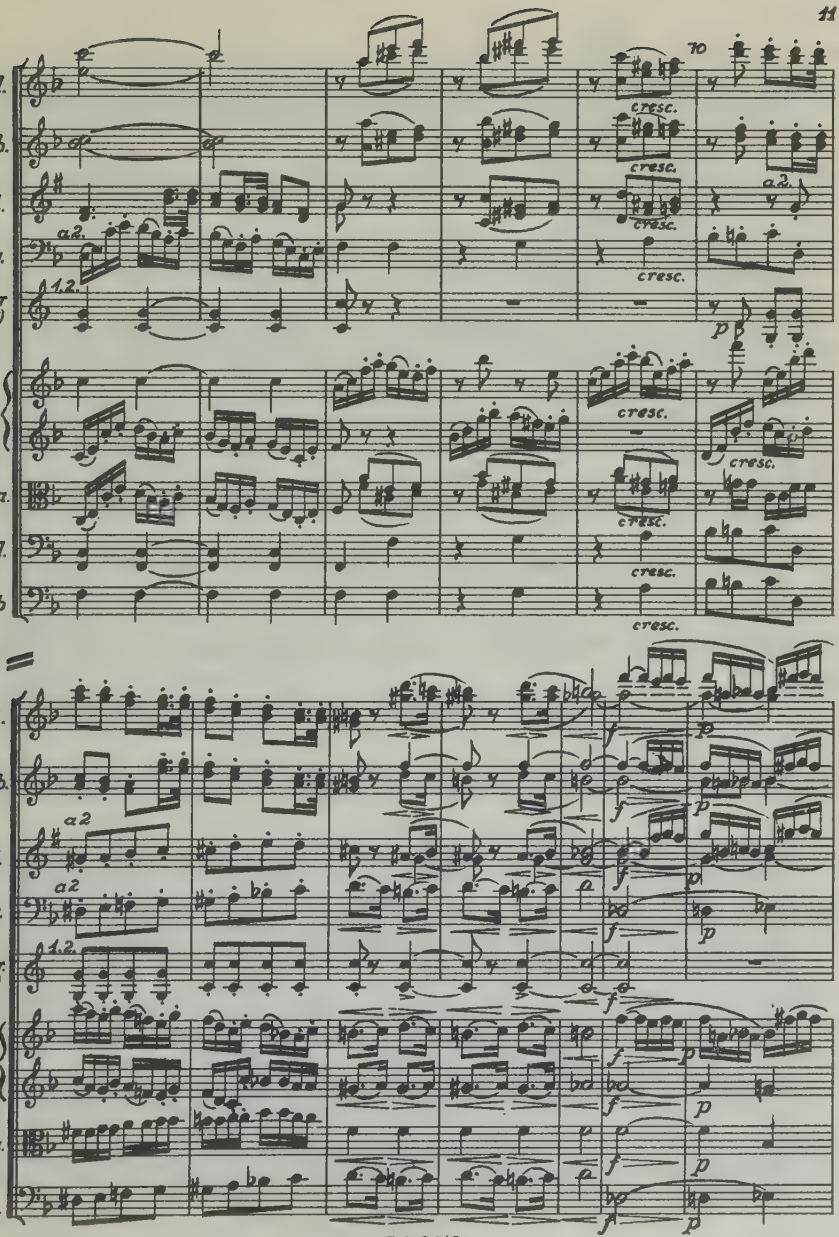

Lebhaft.
Fl.
Ob.
Cl.
Fag.
F)
Cor.
D)
be.
F)
bni.
imp.
Lebhaft.
1.
Ia.
1.
3.
Lebhaft.

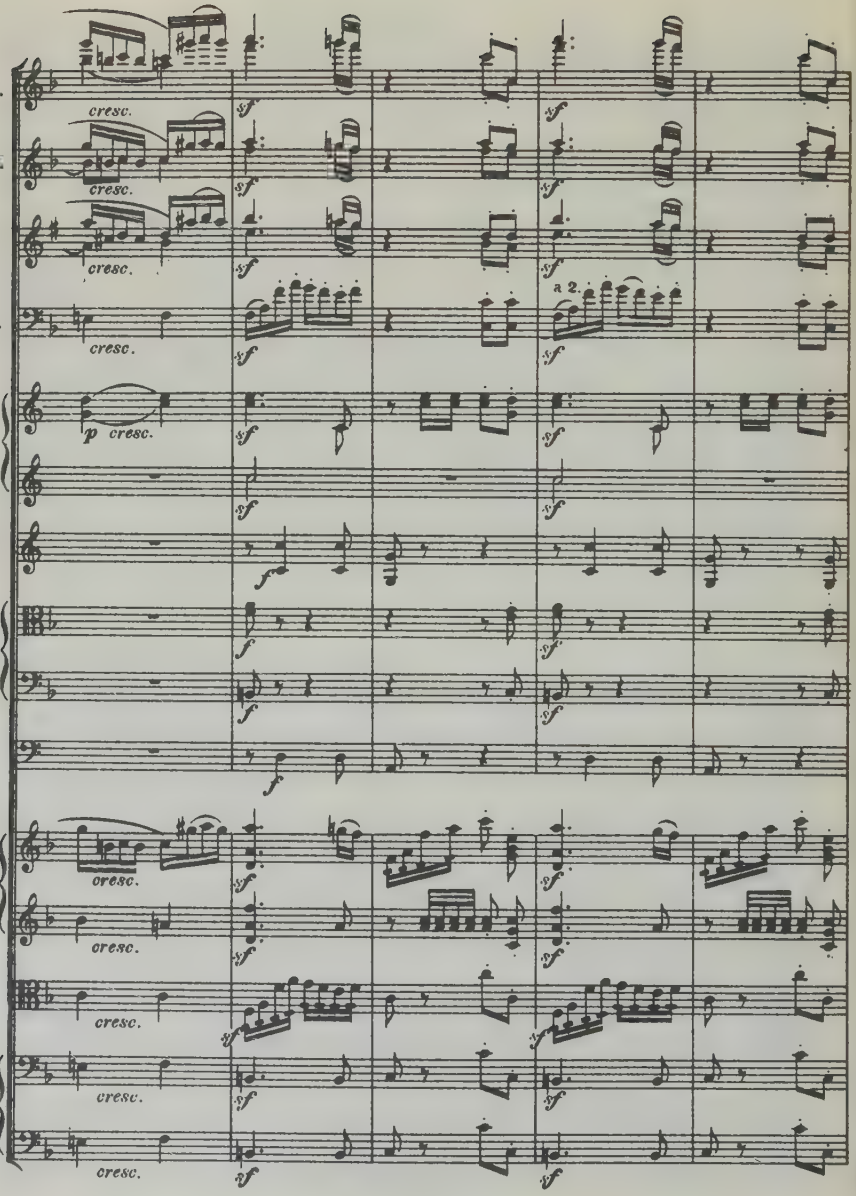

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vc.
B.
a 2
a 2
a 2
a 2
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

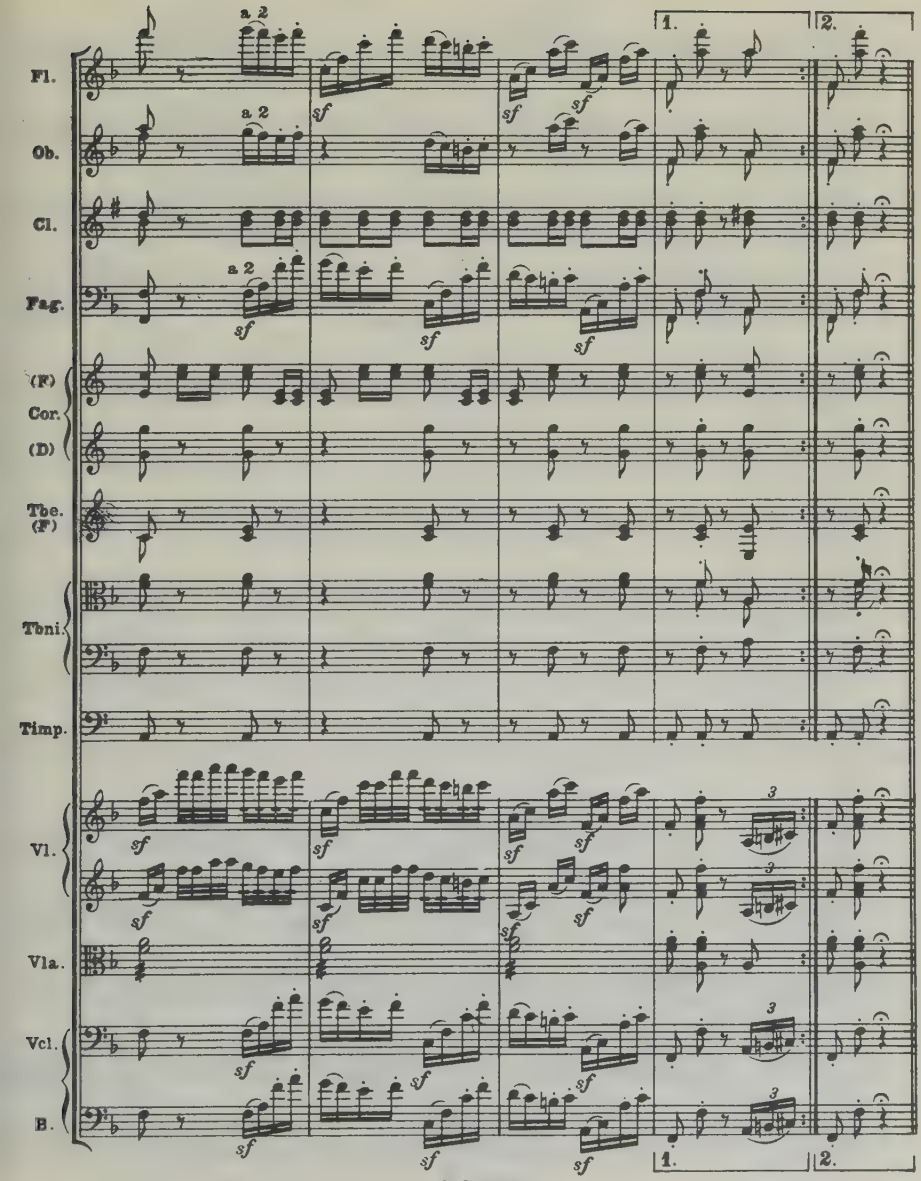

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
a 2
sf

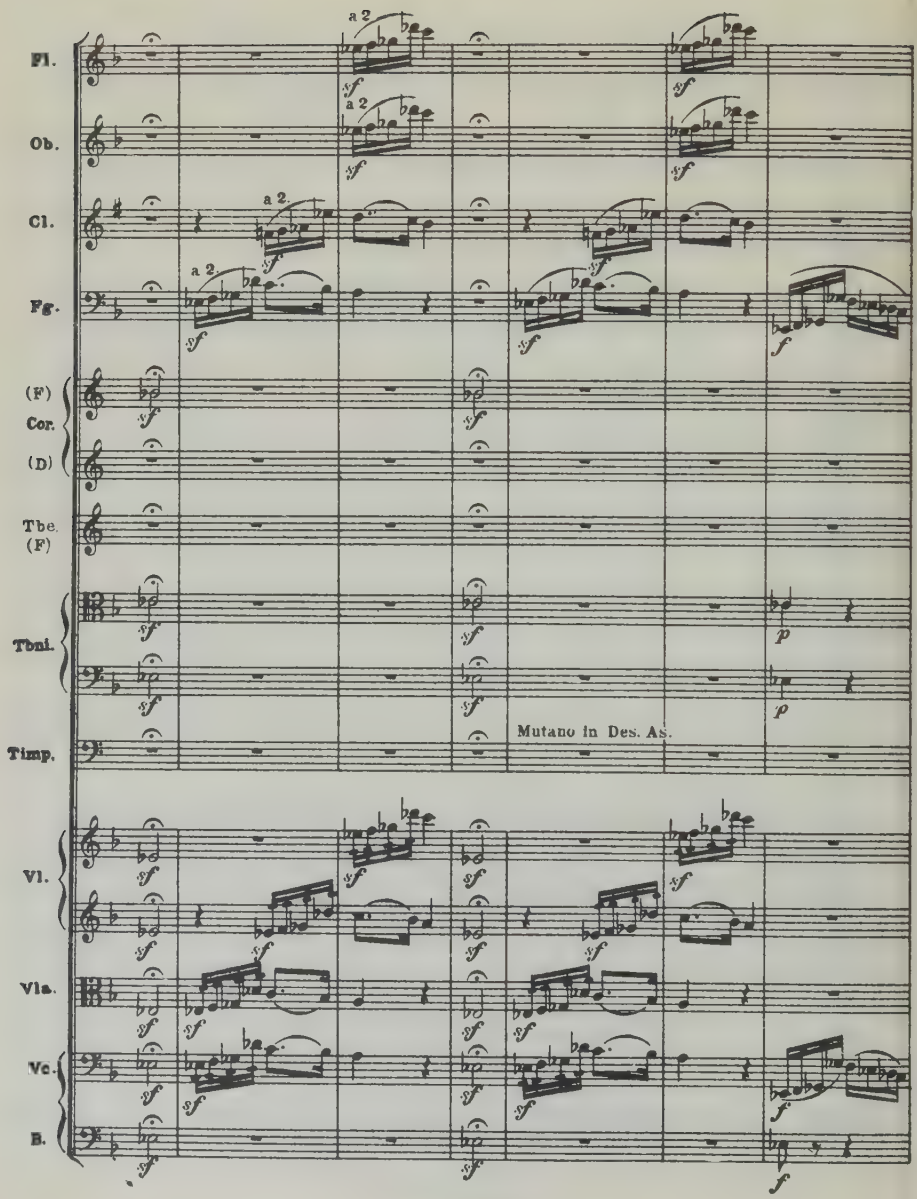
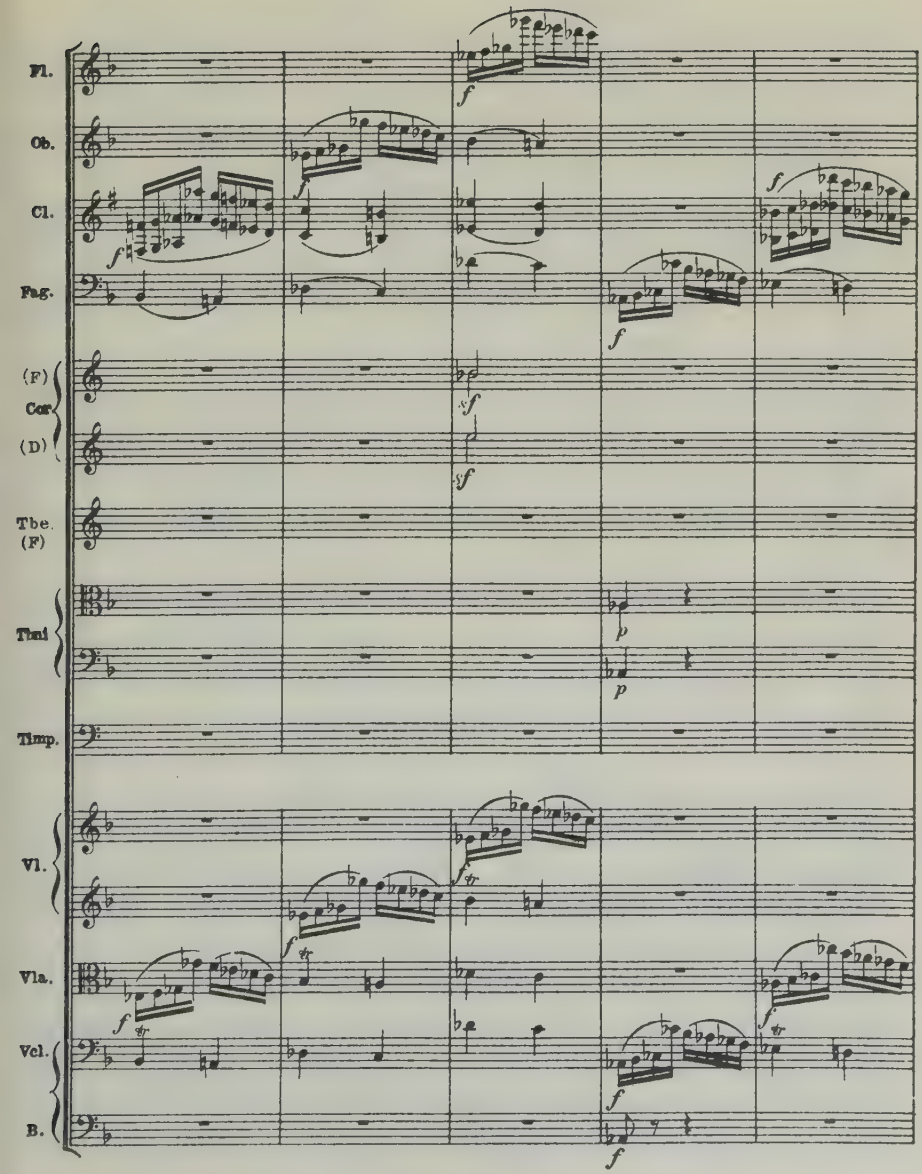

cresc.
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.

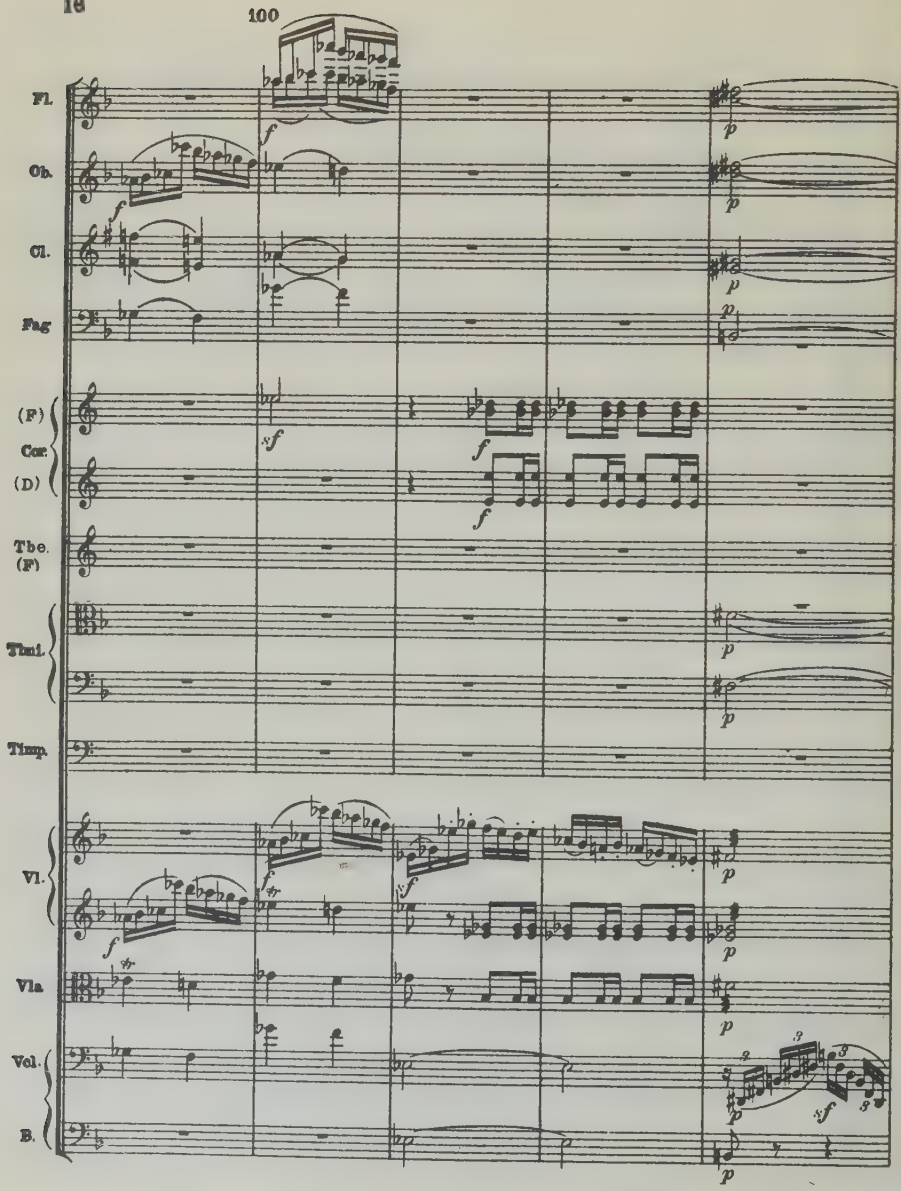

Fl.
Ob.
Cl.
Fg.
(F)
Cor
(D)
Vl.
Vla.
Vcl.
Cb.
p dolce
dolce
a2.
60
1-2.

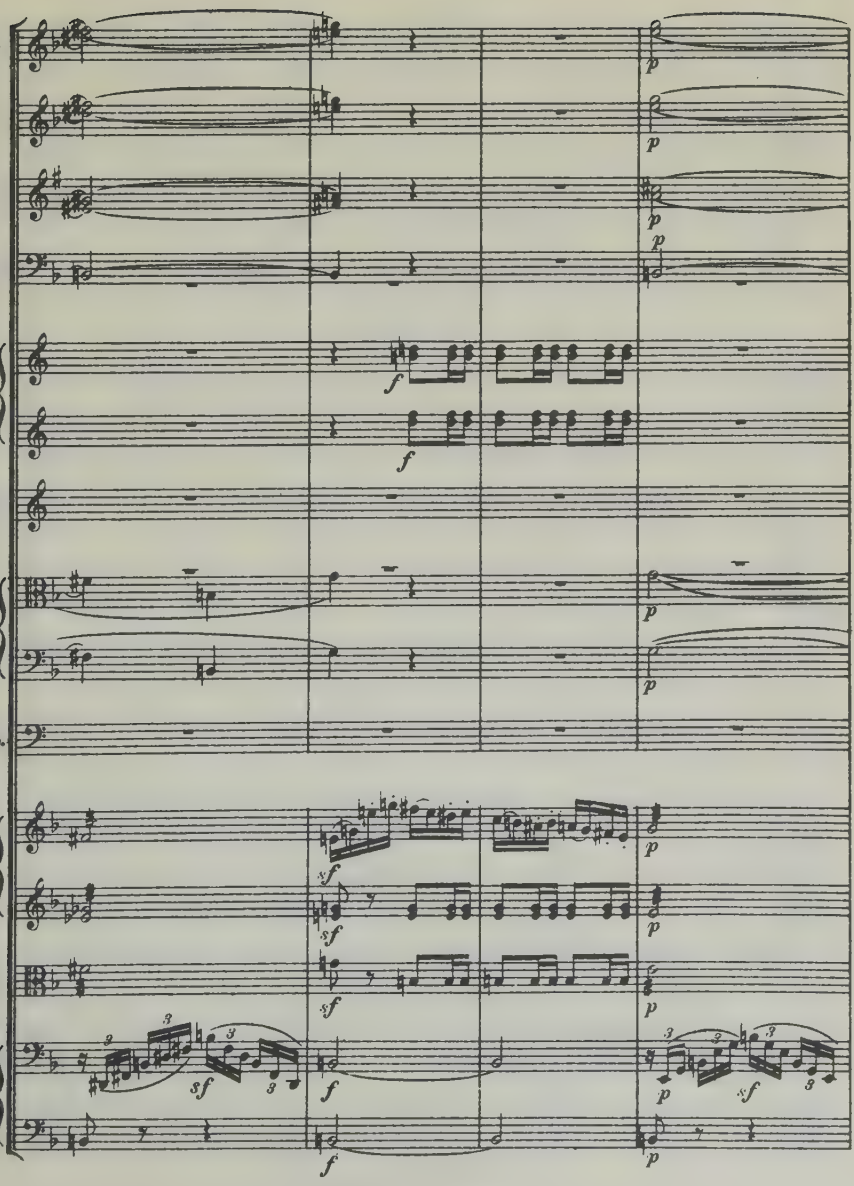

Fl.
Ob.
Cl.
Fg.
Cor (F)
Vl.
Vla.
Vcl.
Cb
a2.
1.2.
cresc.
p
a2
f
Vcl. e Cb.

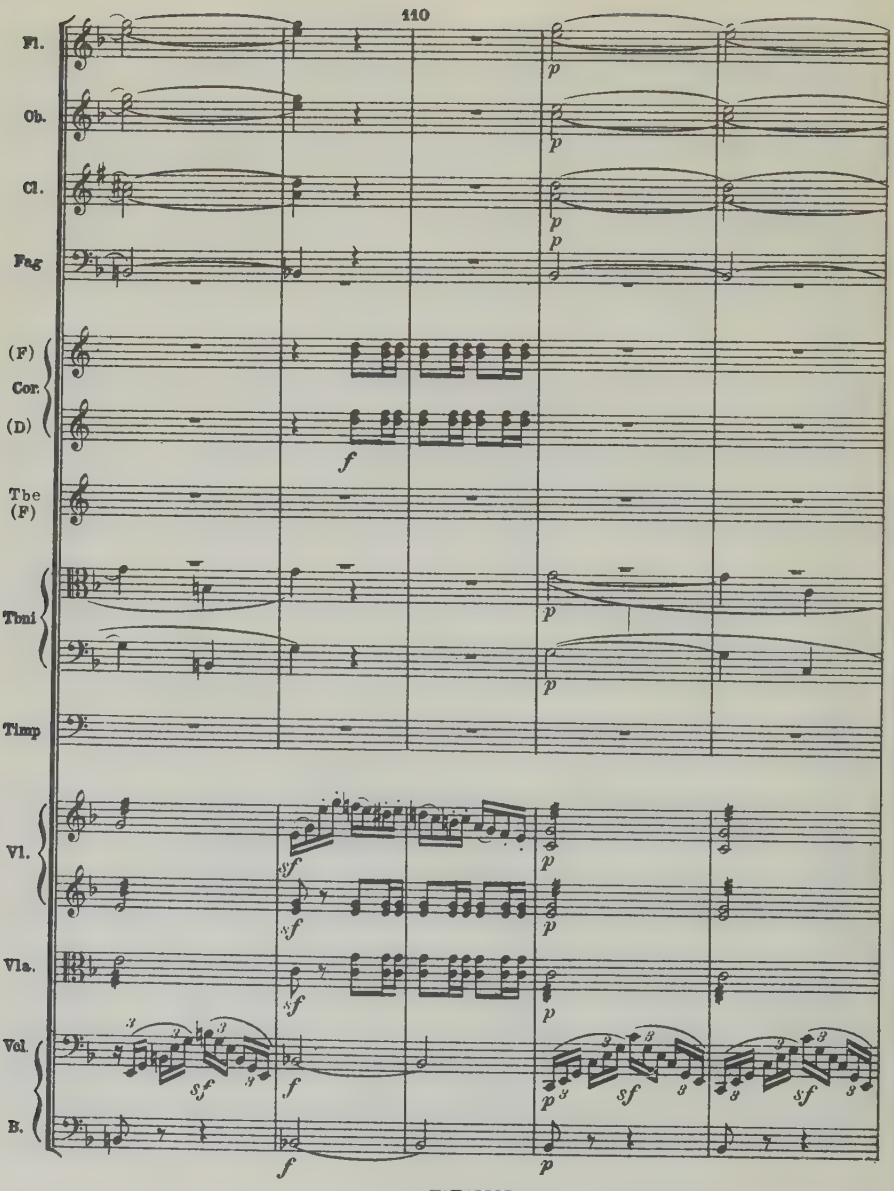

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Toni.
Timp
Vl.
Vla.
Vcl.
B.
cresc.
a 2.

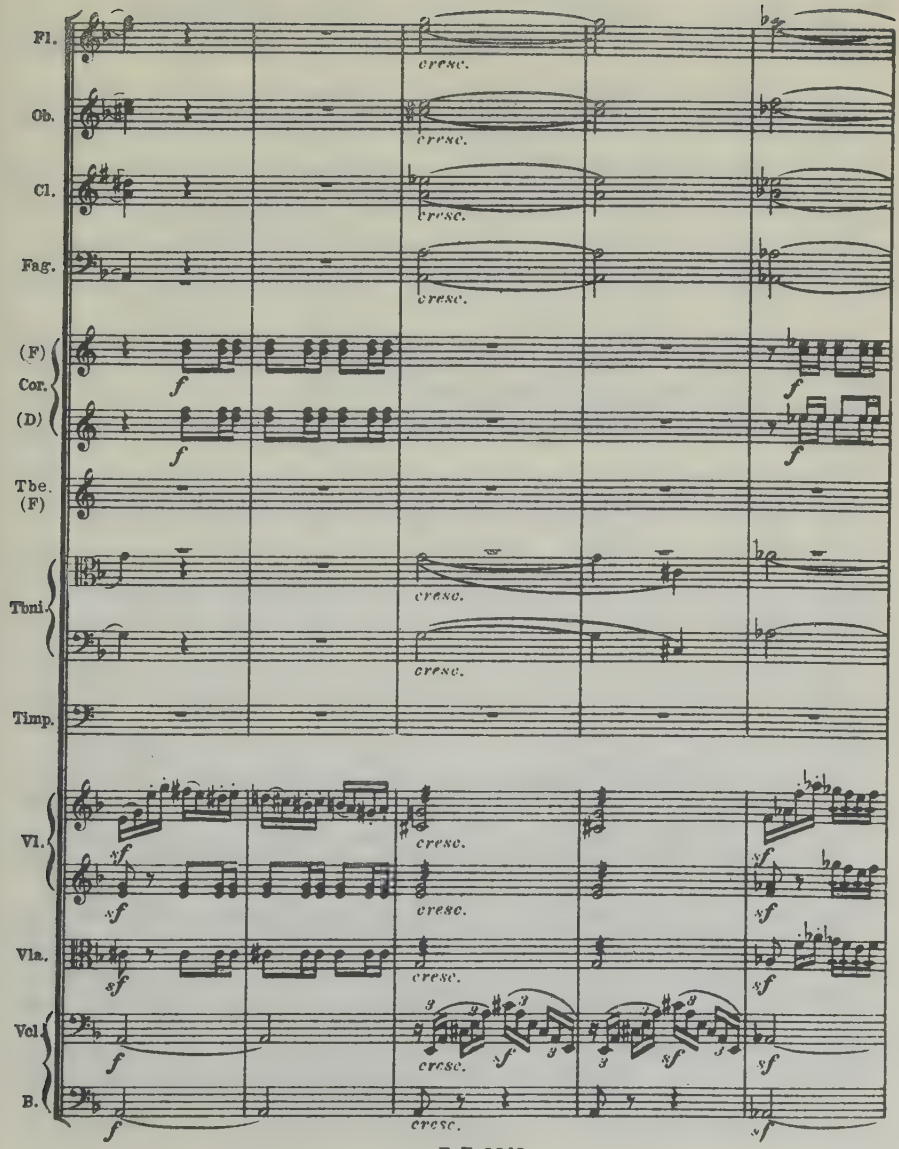

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Toni.
Timp.
Vl.
Vla.
Vcl.
B.
a 2
sf
1.
2.
3

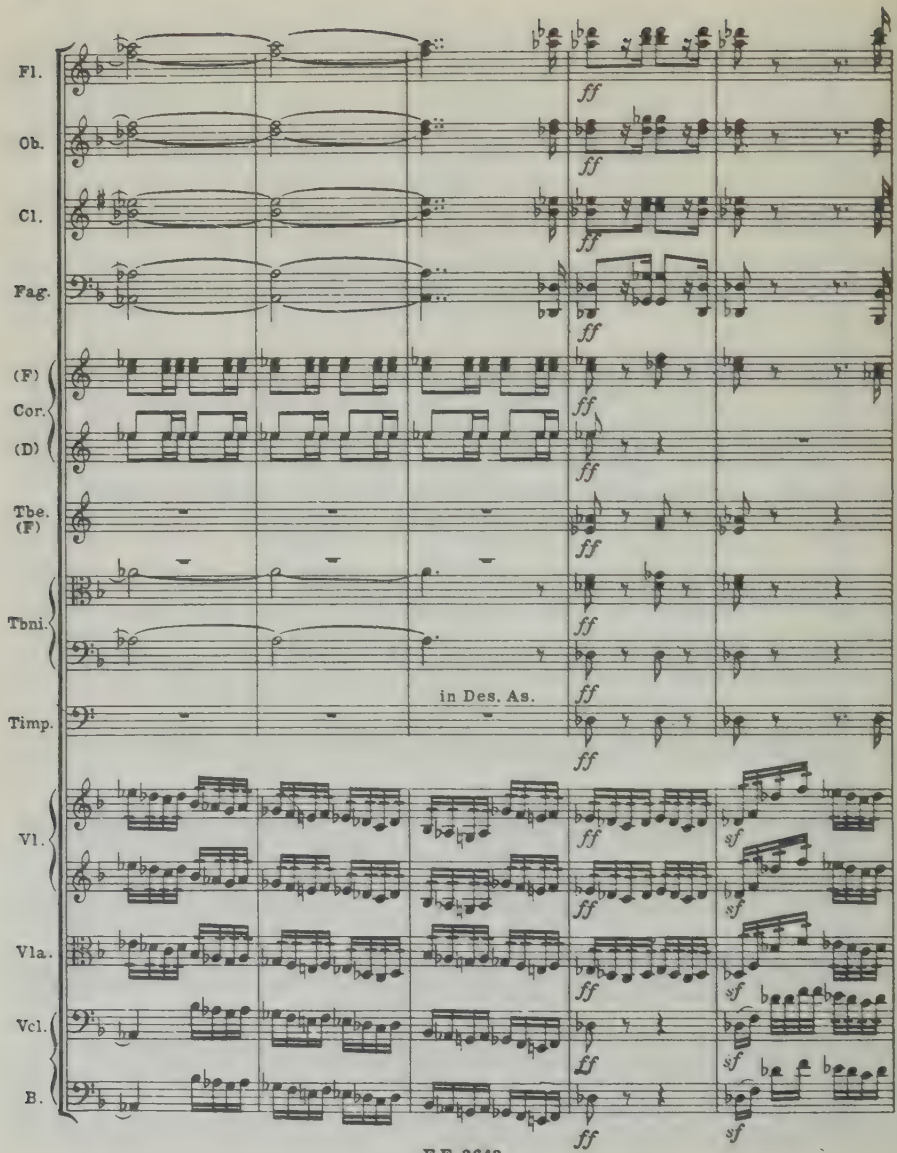

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vc.
B.
a 2
Mutano in Des. As.

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.

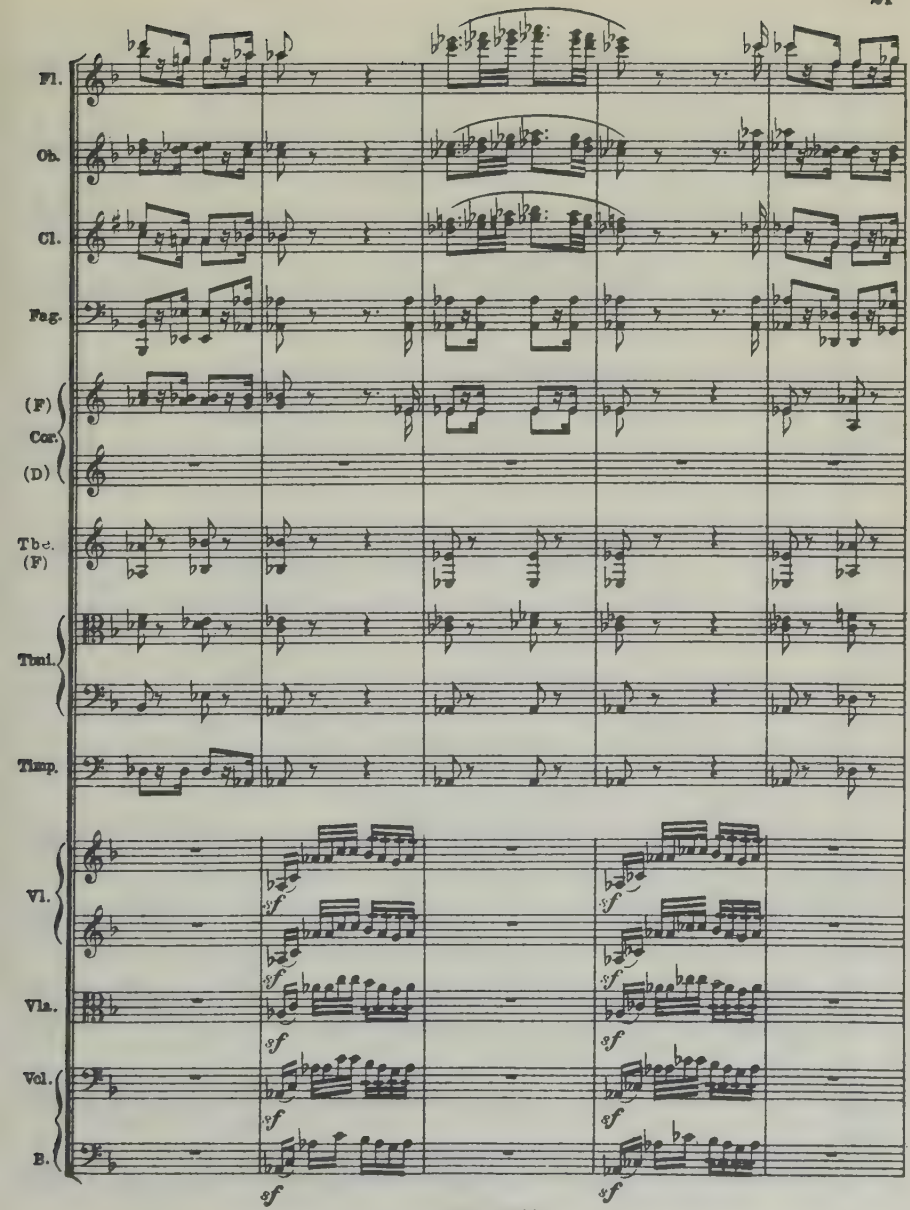

100
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.

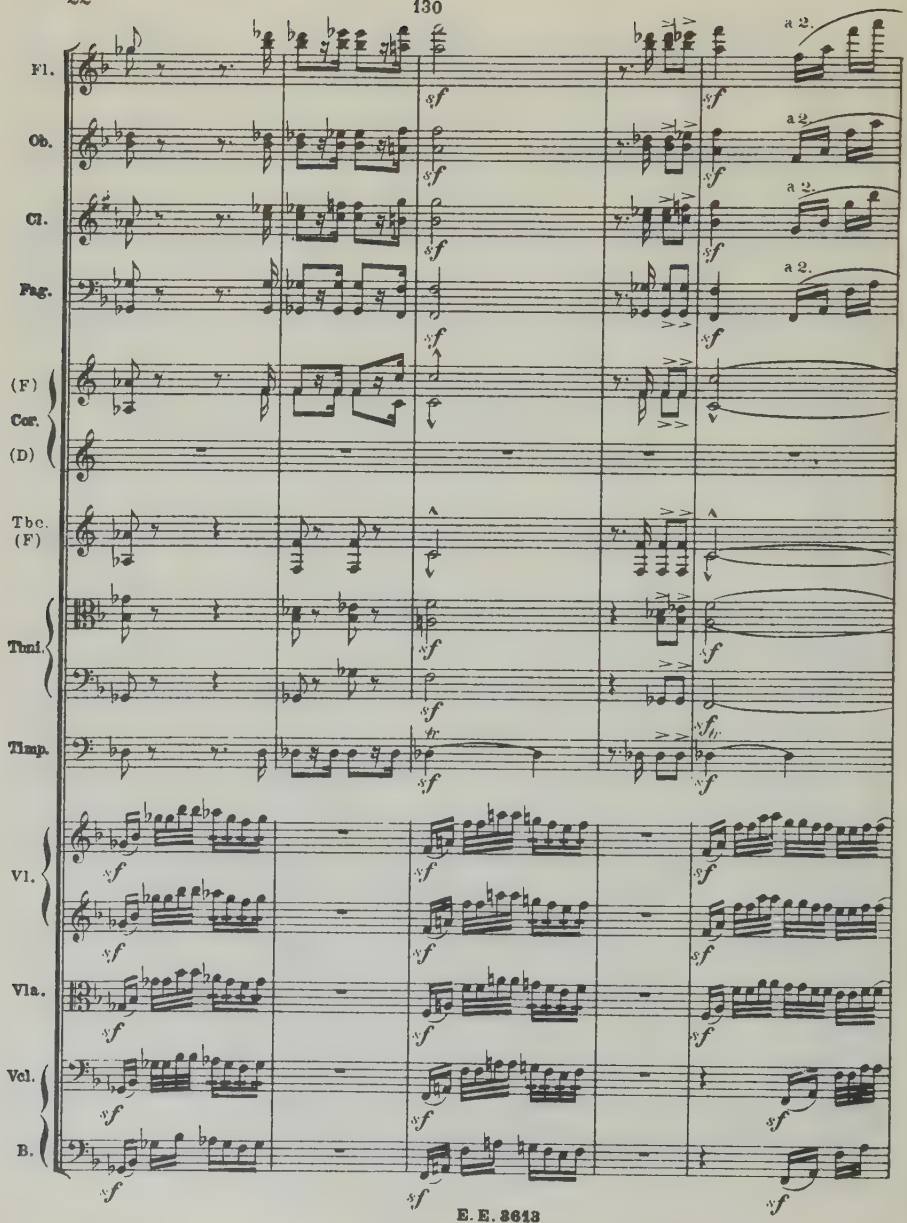

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.

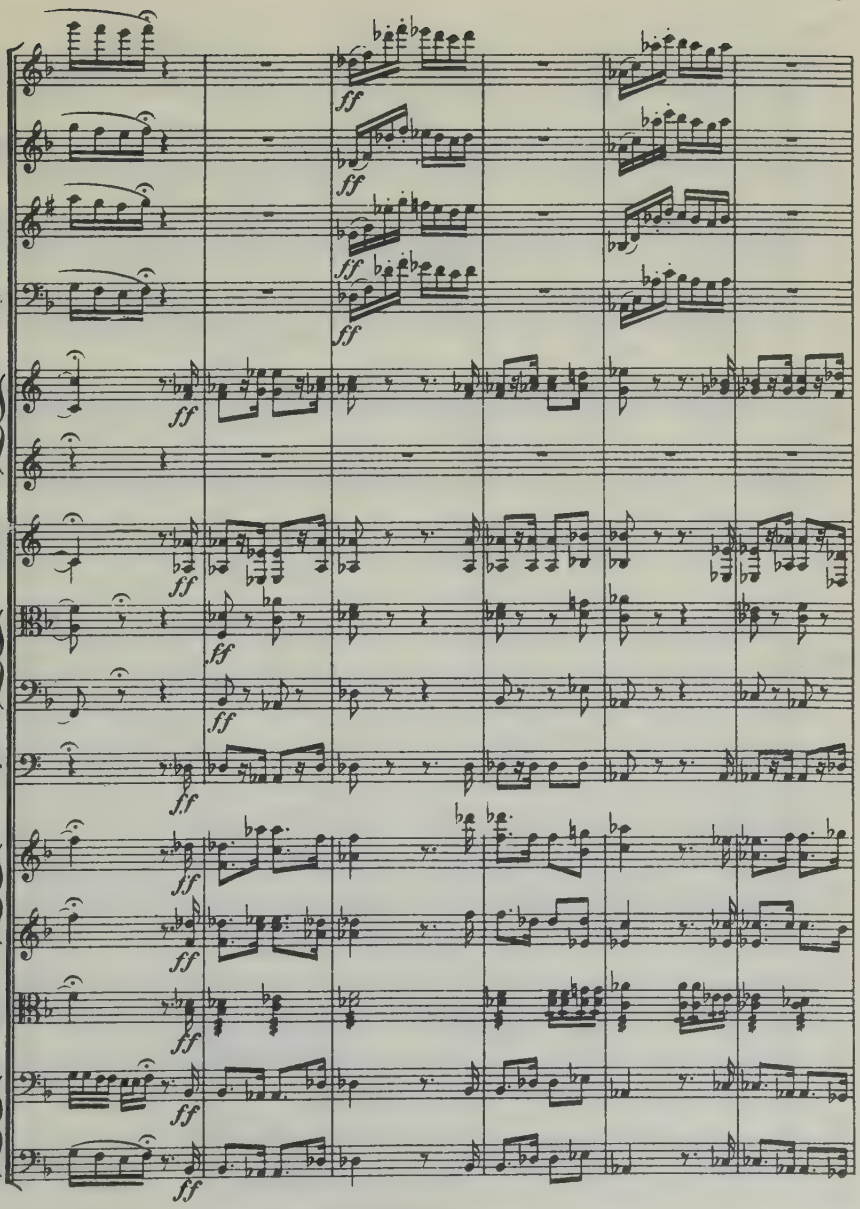

110
Fl.
Ob.
Cl.
Fag
(F)
Cor.
(D)
Tbe
(F)
Tbni
Timp
Vl.
Vla.
Vcl.
B.

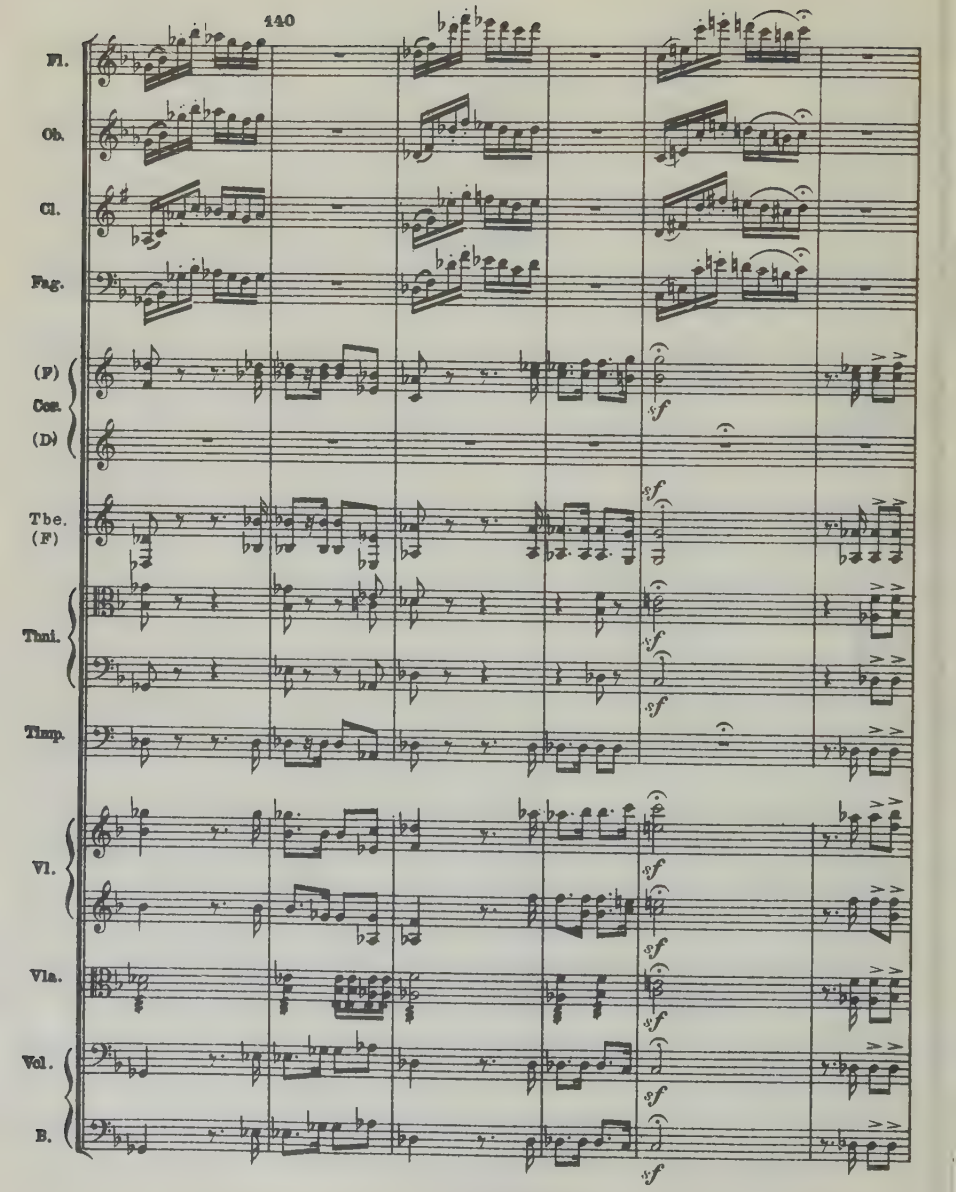

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
f
sf

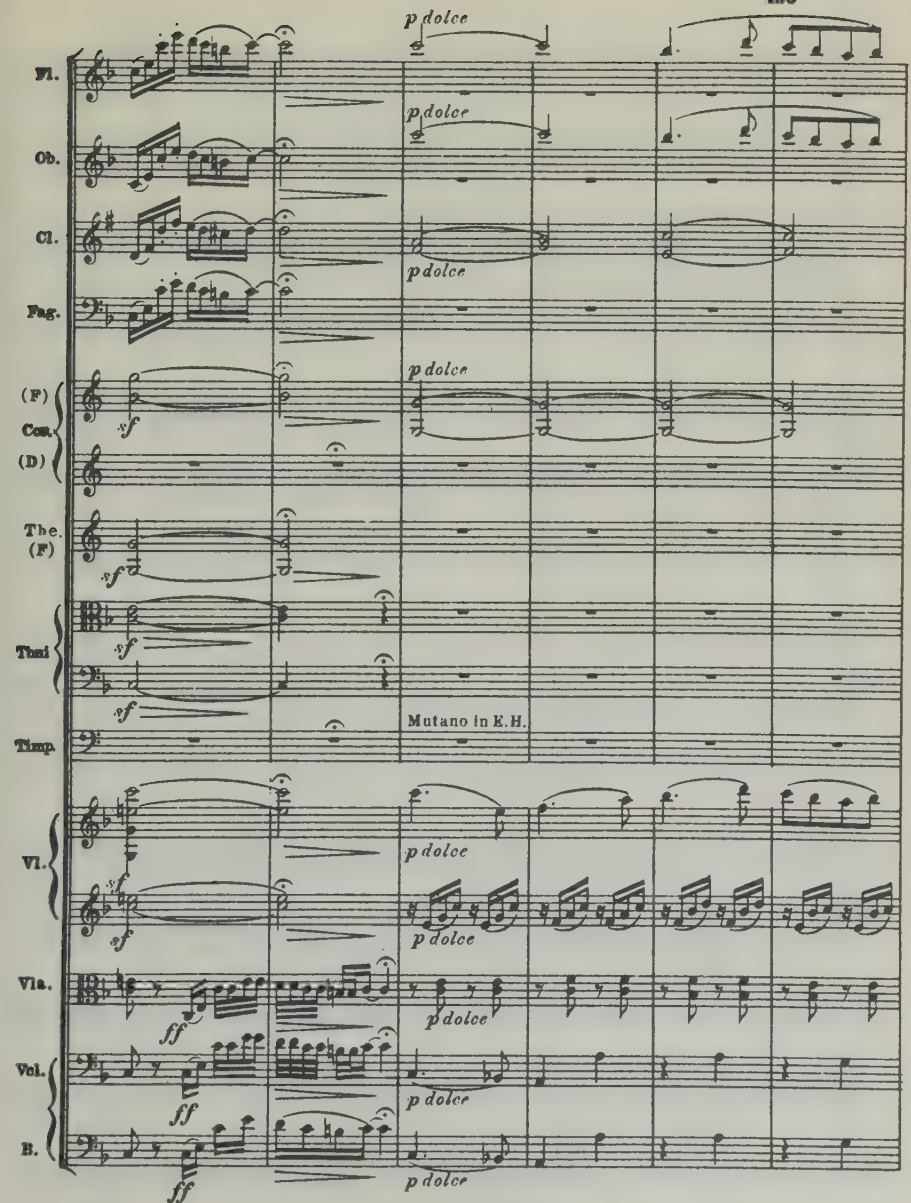

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
in Des. As.
Vl.
Vla.
Vcl.
B.
ff
sf

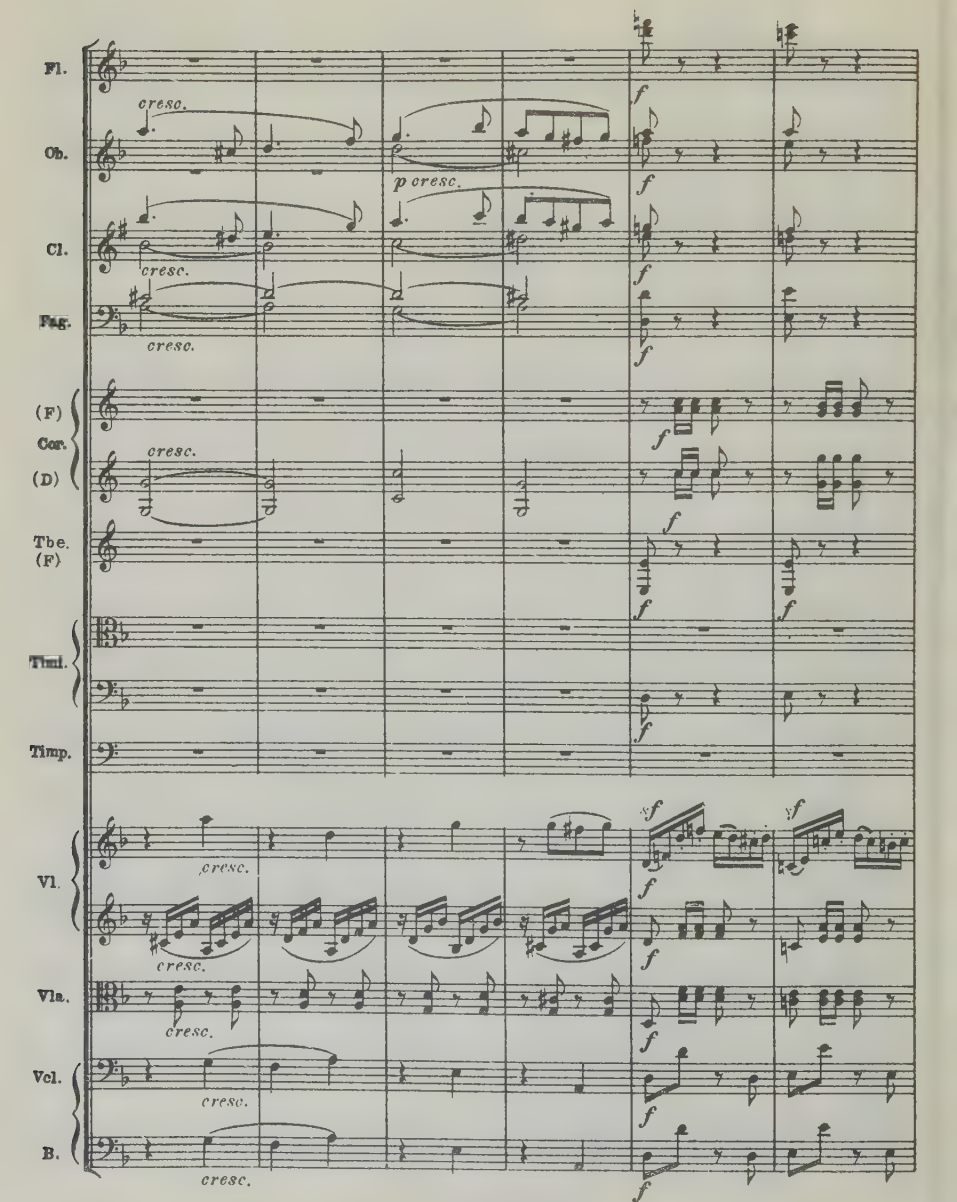

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
sf

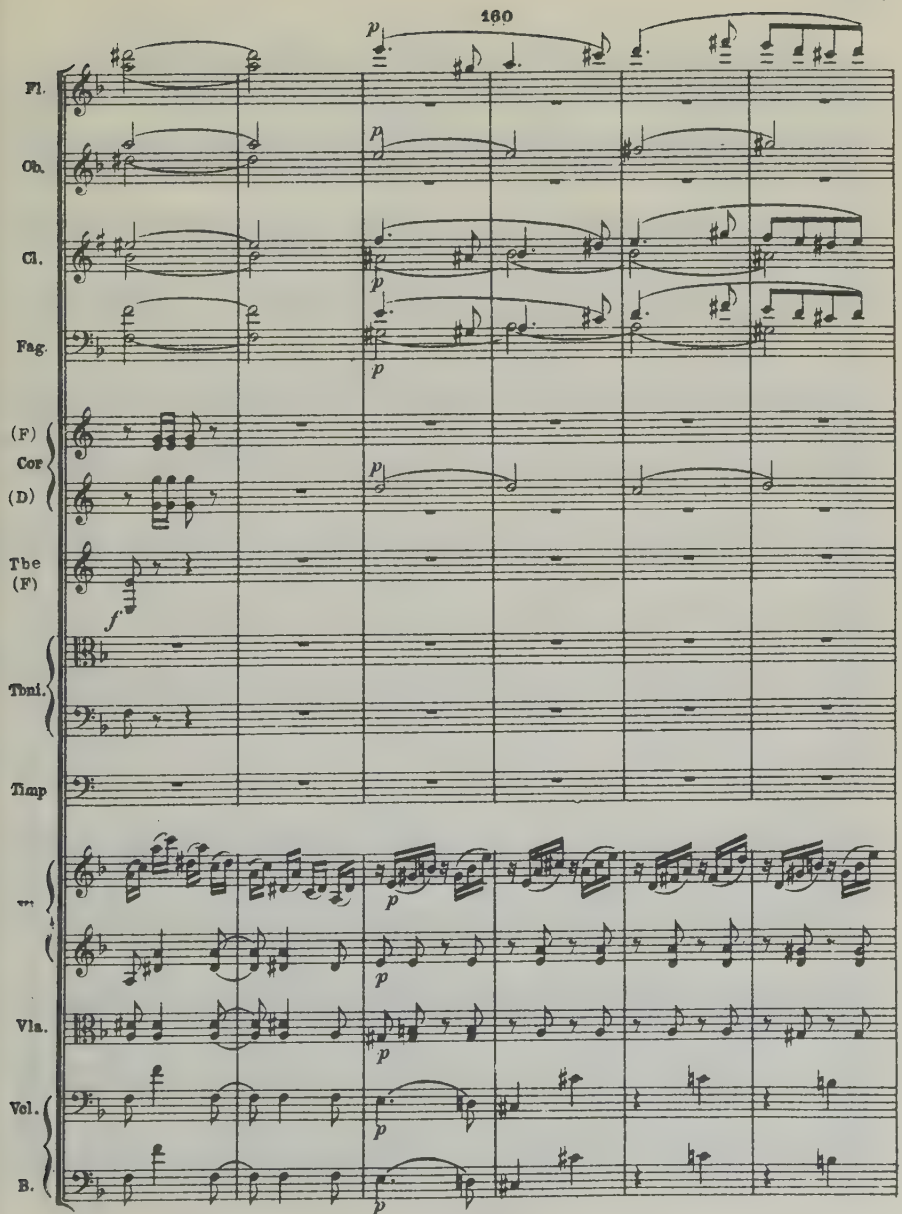

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbc.
(F)
Tmi.
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
sf

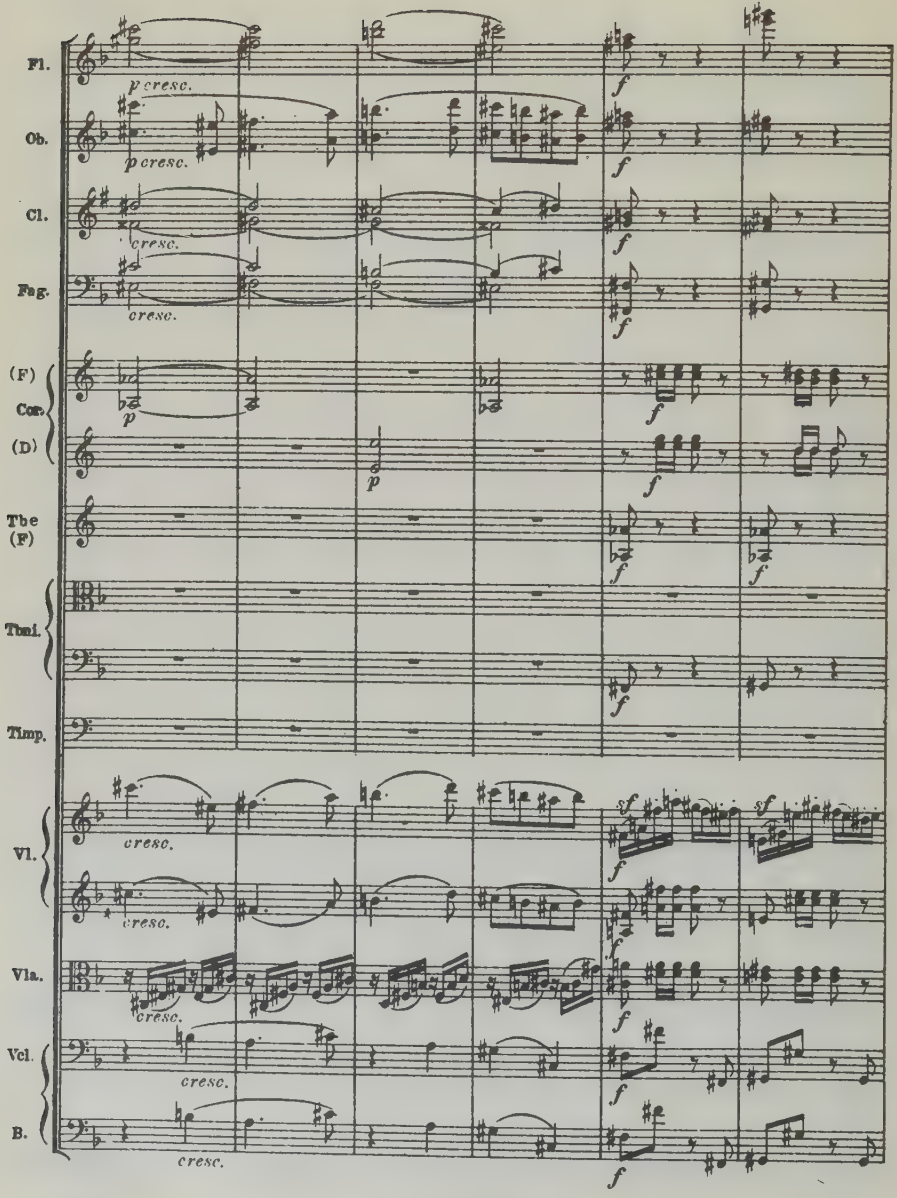

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
ff

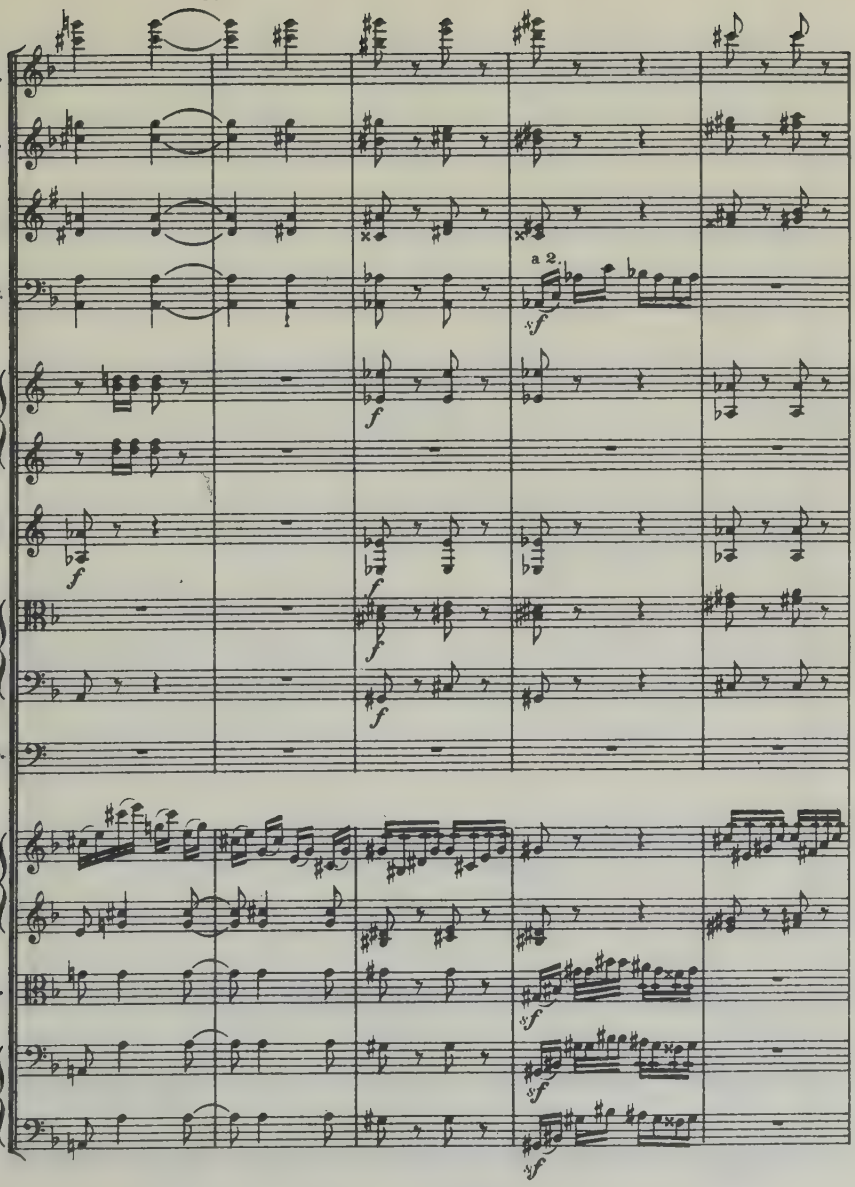

140
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
sf

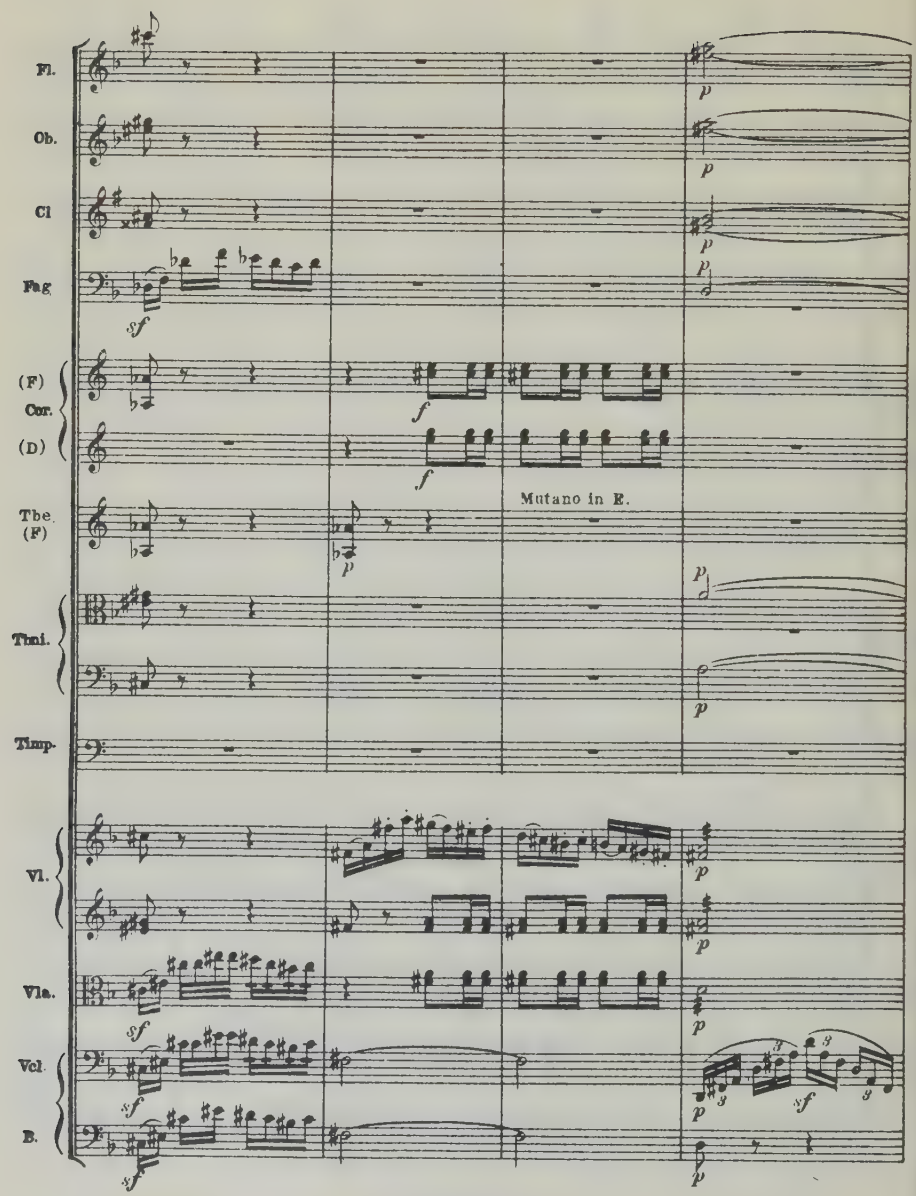
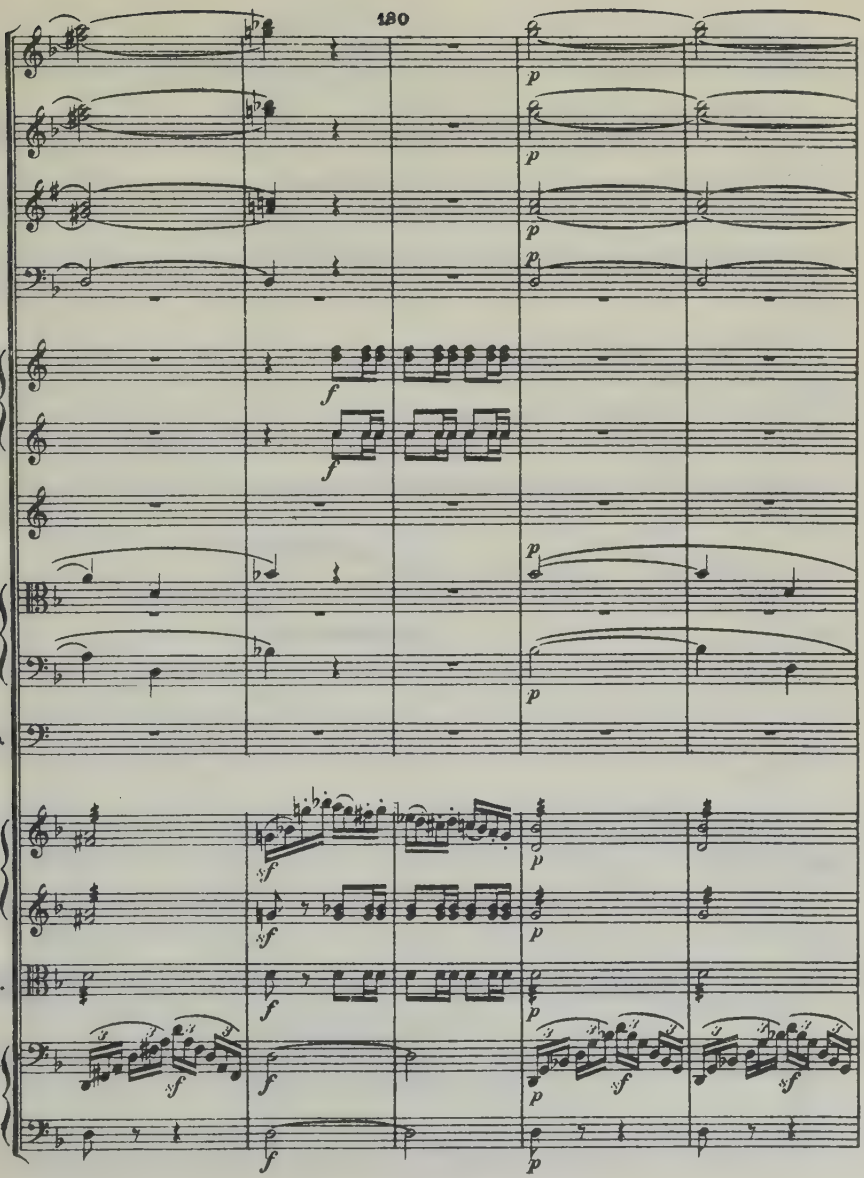

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
The.
(F)
Trbl
Timp.
Vl.
Vla.
Vcl.
B.
p dolce
sf
ff
Mutano in E.H.

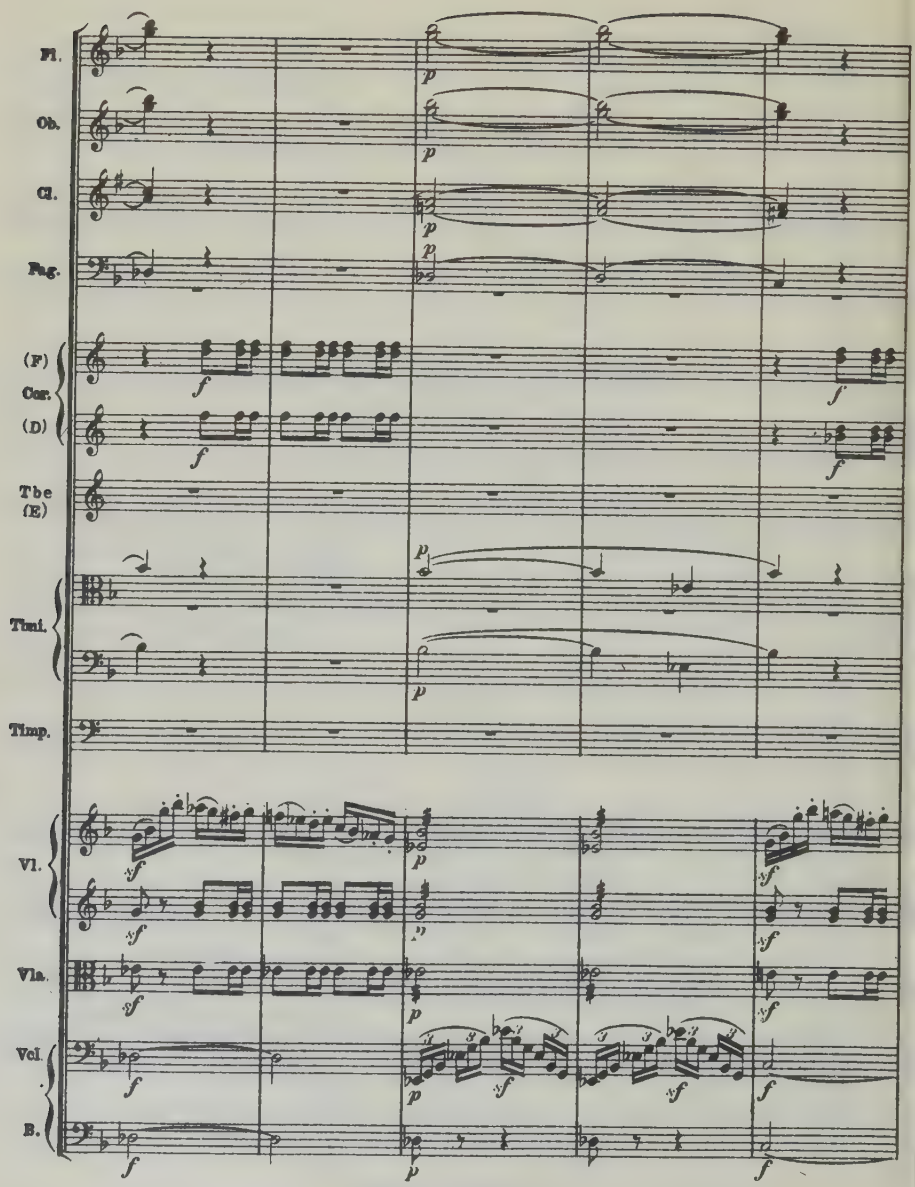

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
p cresc.
f
sf

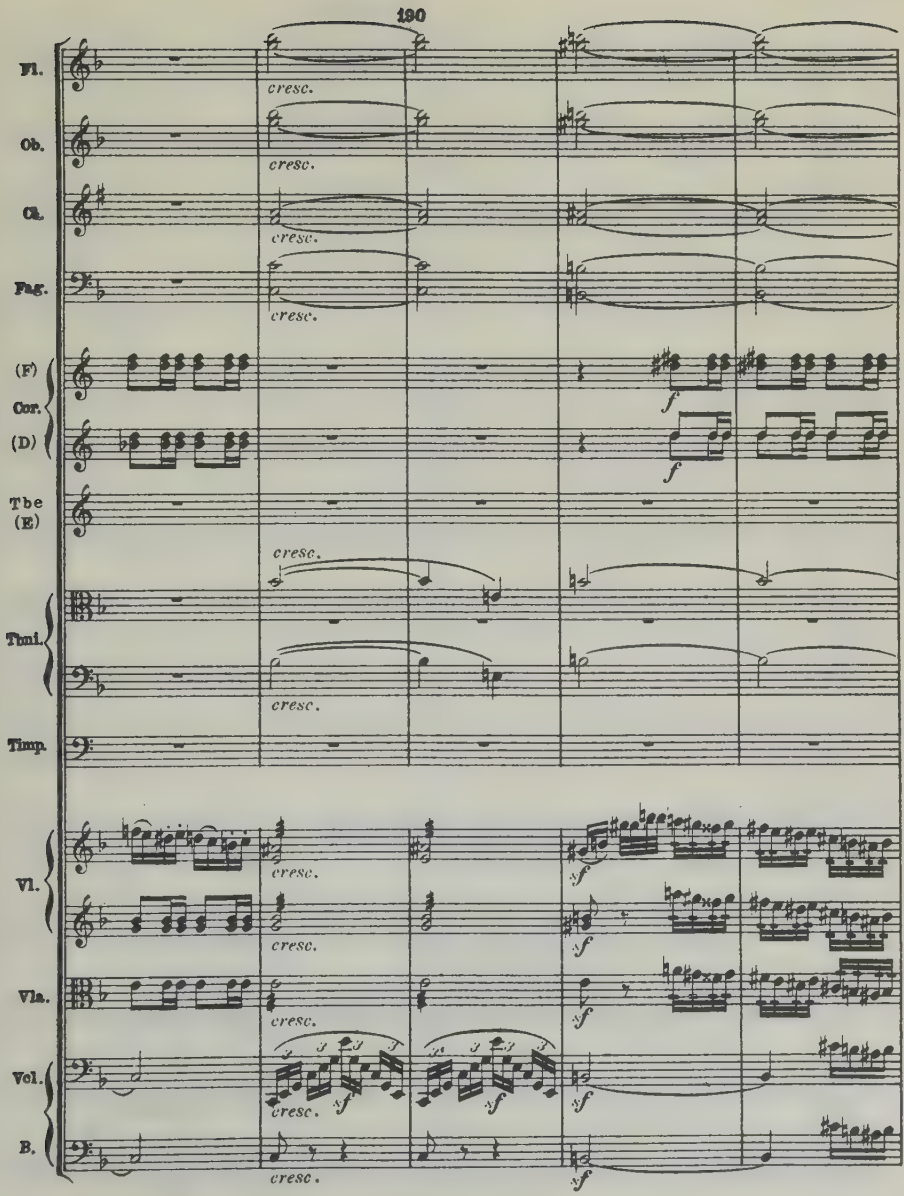

160
Fl.
Ob.
Cl.
Fag.
(F)
Cor
(D)
Tbe
(F)
Tbni.
Timp
Vln.
Vla.
Vel.
B.

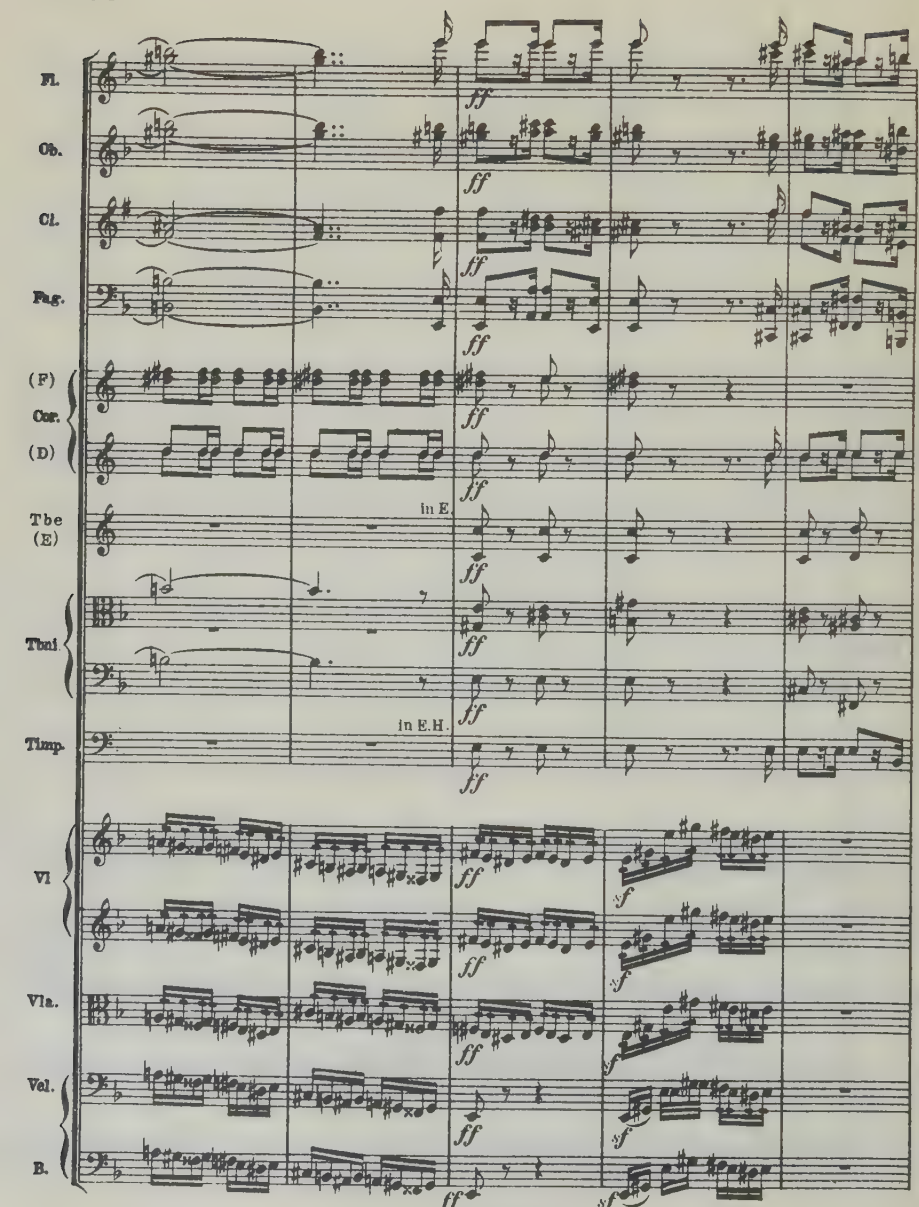
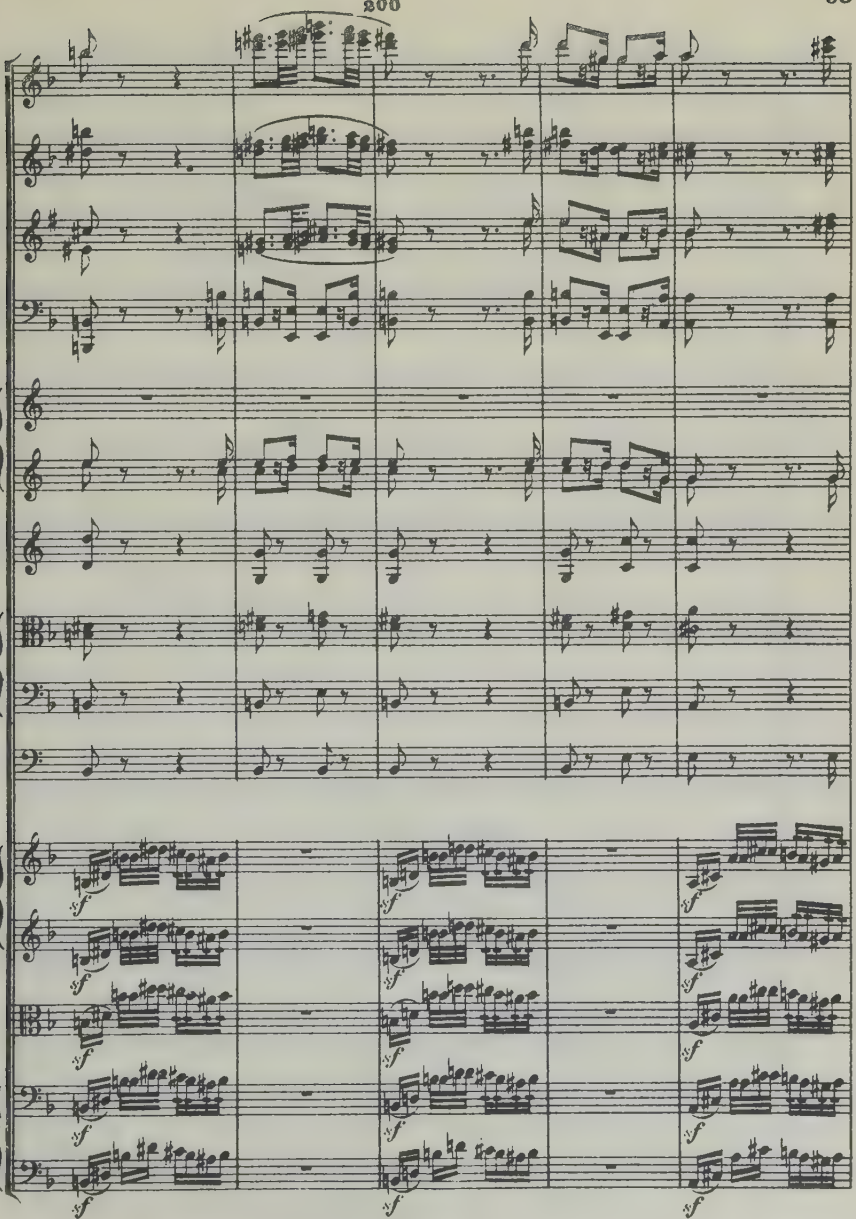

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
p cresc.
cresc.
p
f
sf

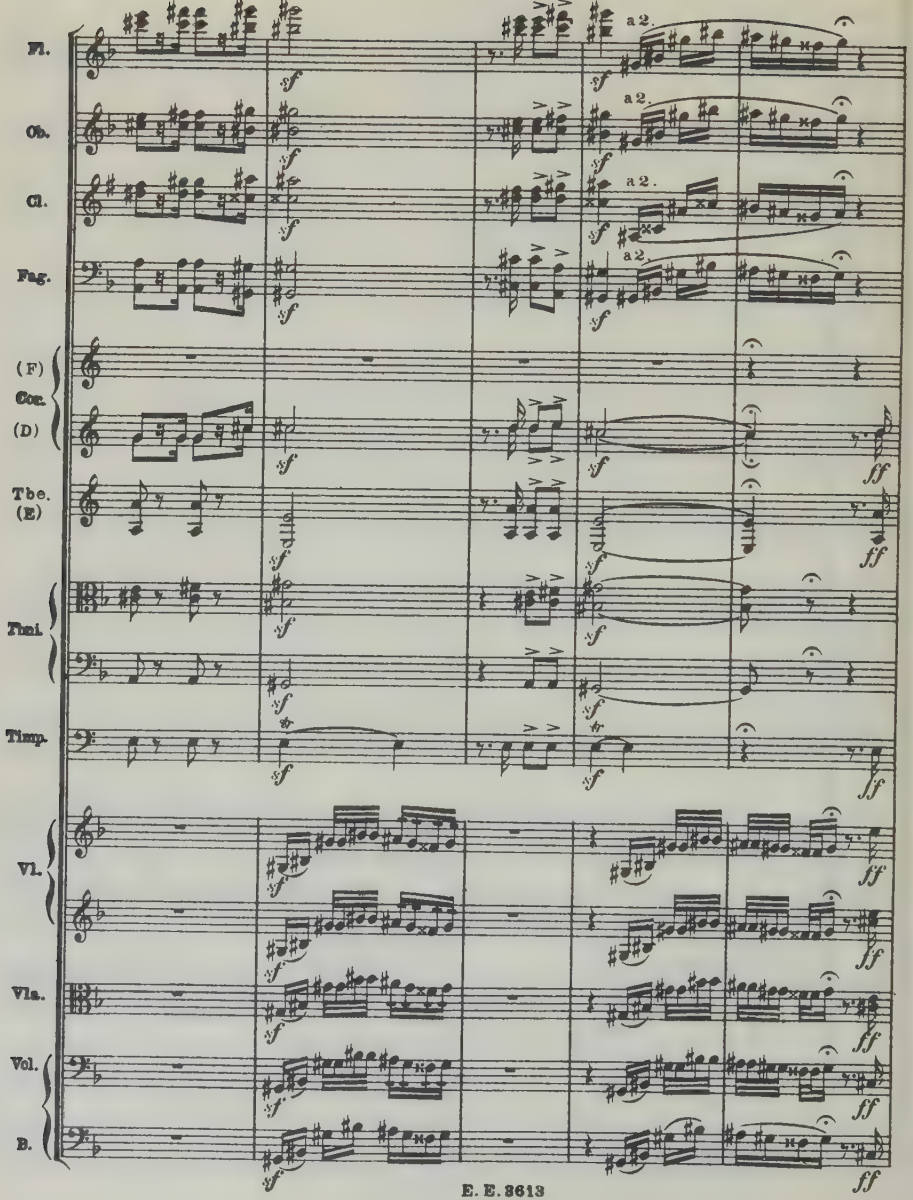

Fl.
Ob.
Cl.
Fag.
a 2.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.

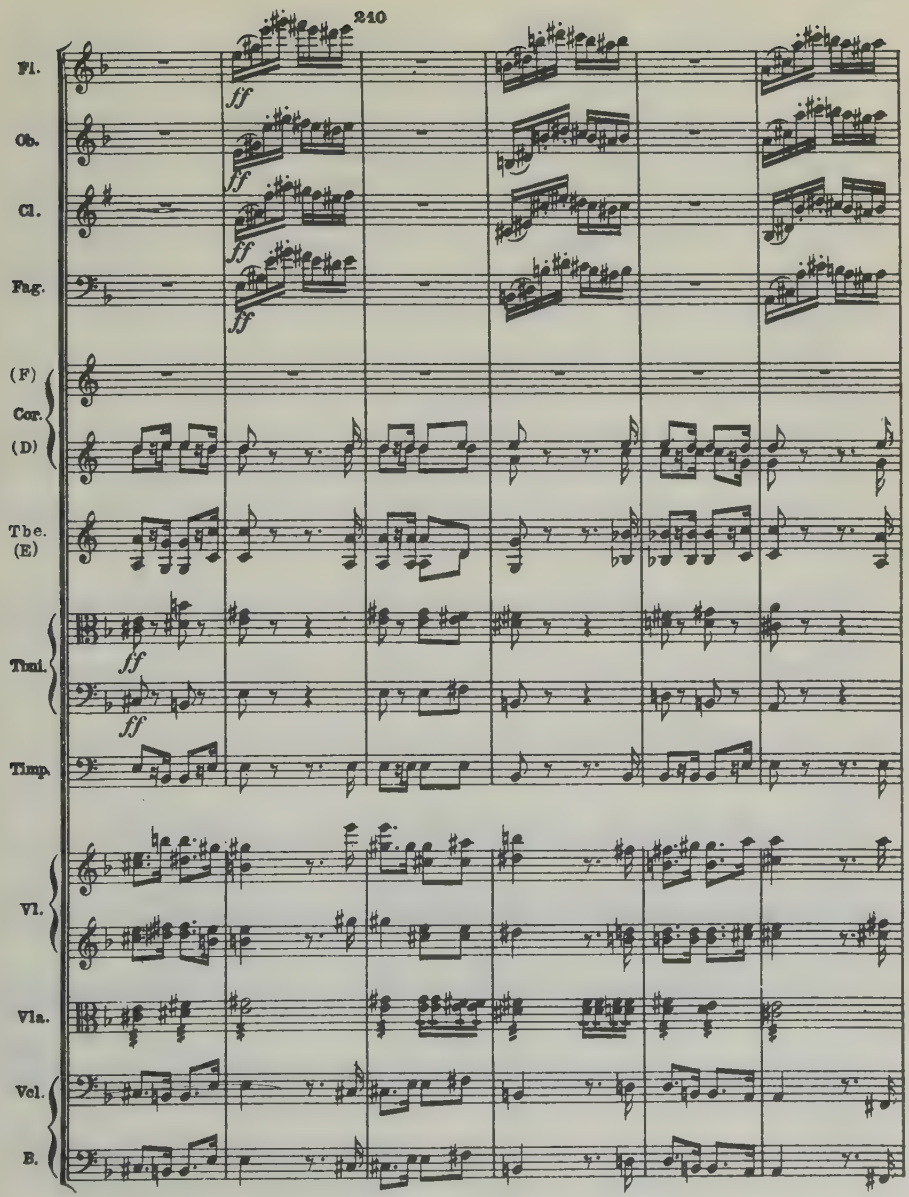

Fl.
Ob.
Cl
Fag
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
Mutano in E.

180
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(E)
Timp.
Vl.
Vla.
Vcl.
B.

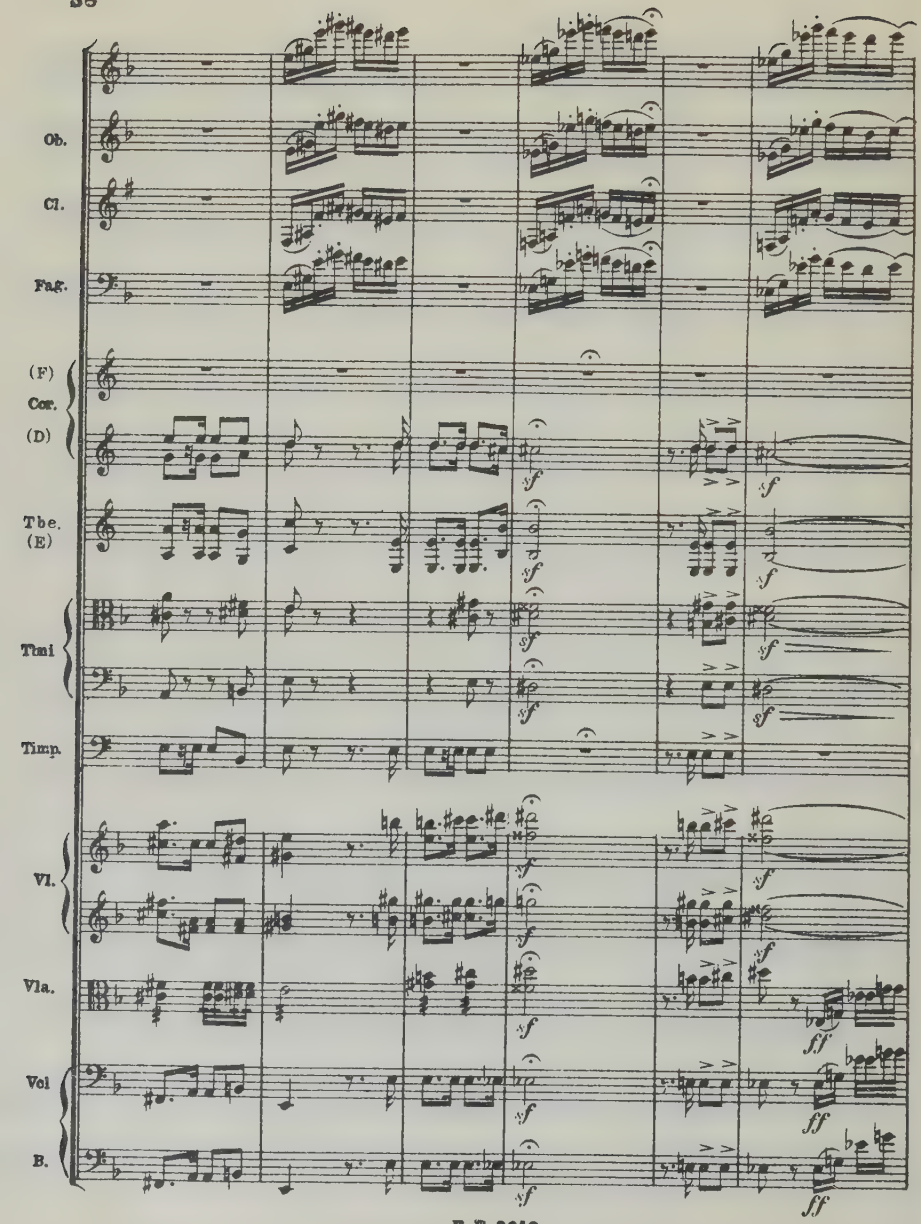

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(E)
Tmi.
Timp.
Vl.
Vla.
Vcl.
B.

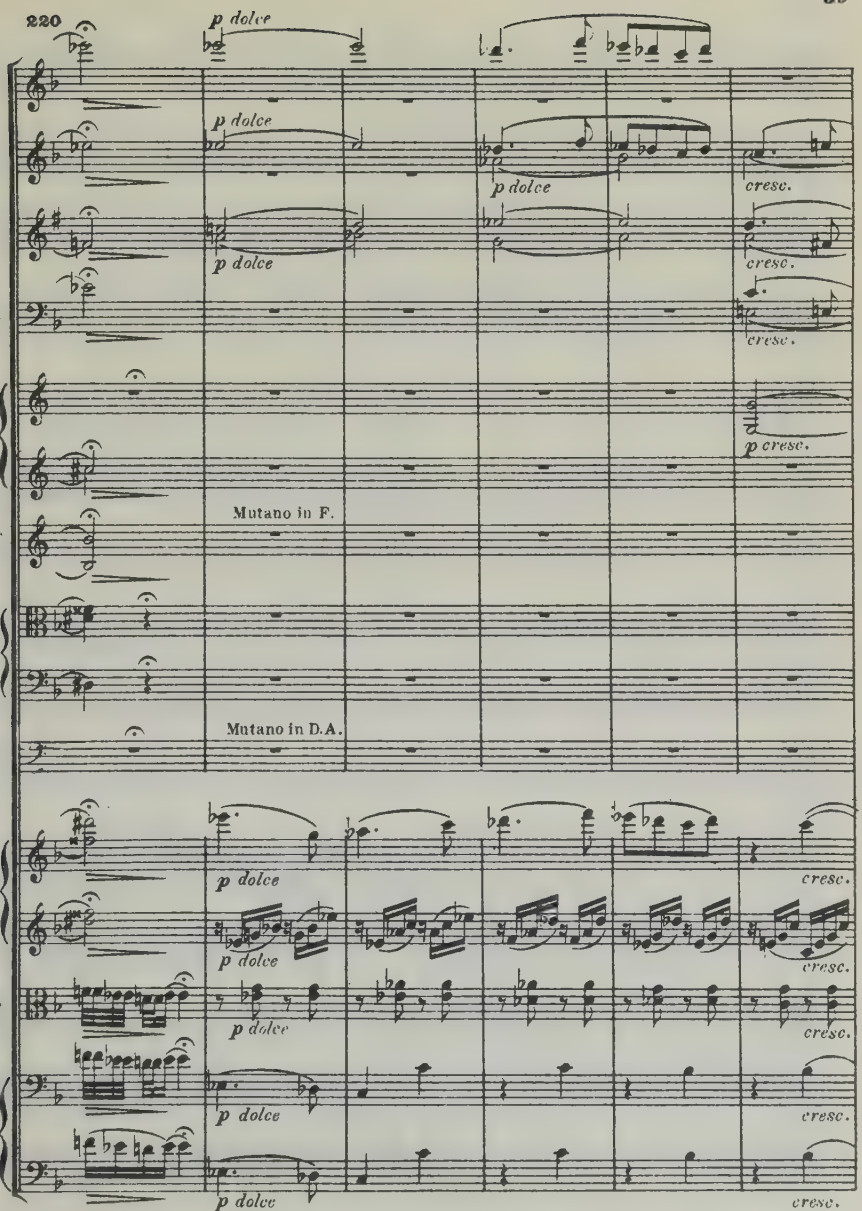

190
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(E)
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
f
sf

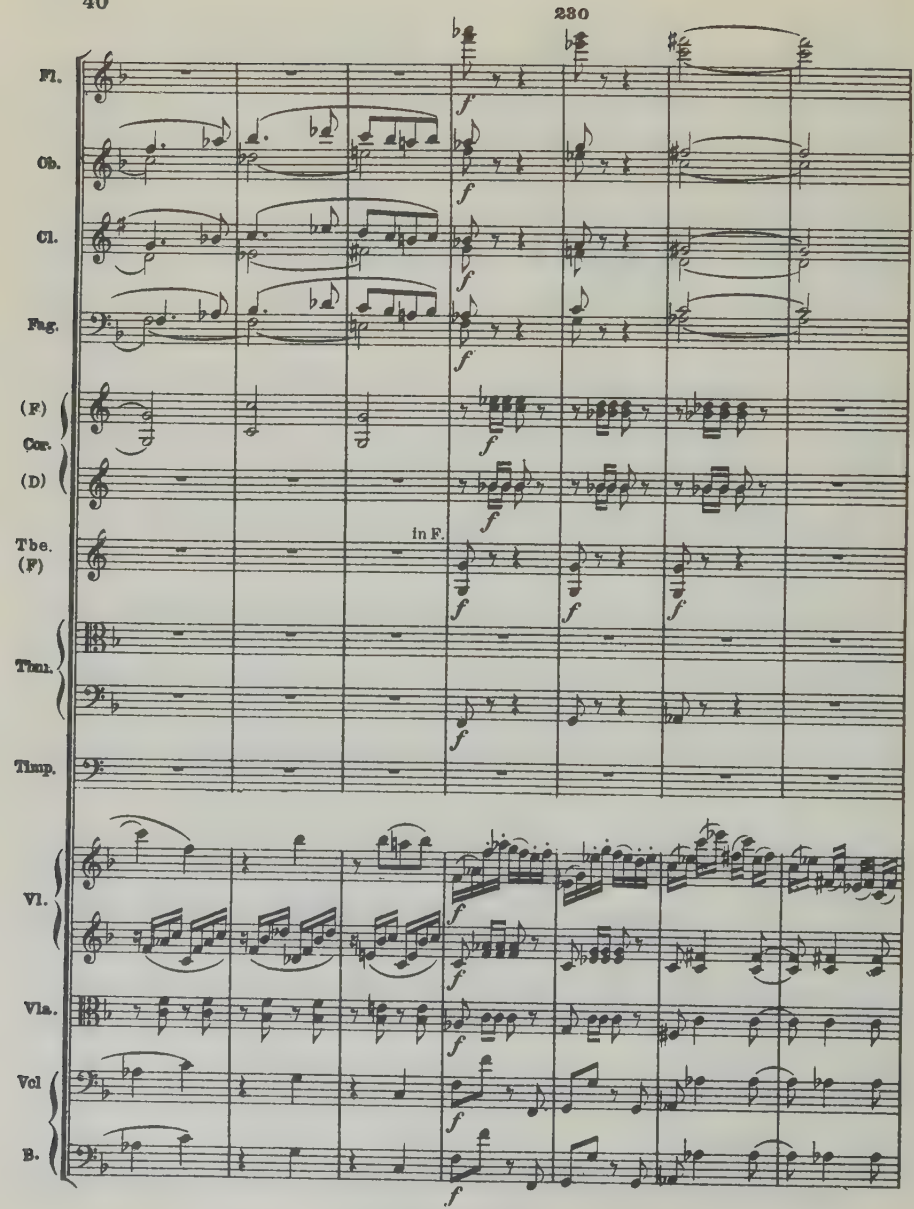

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(E)
Tbni
Timp.
Vl
Vla.
Vel.
B.
in E.
in E.H.
ff
sf

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(E)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
sf

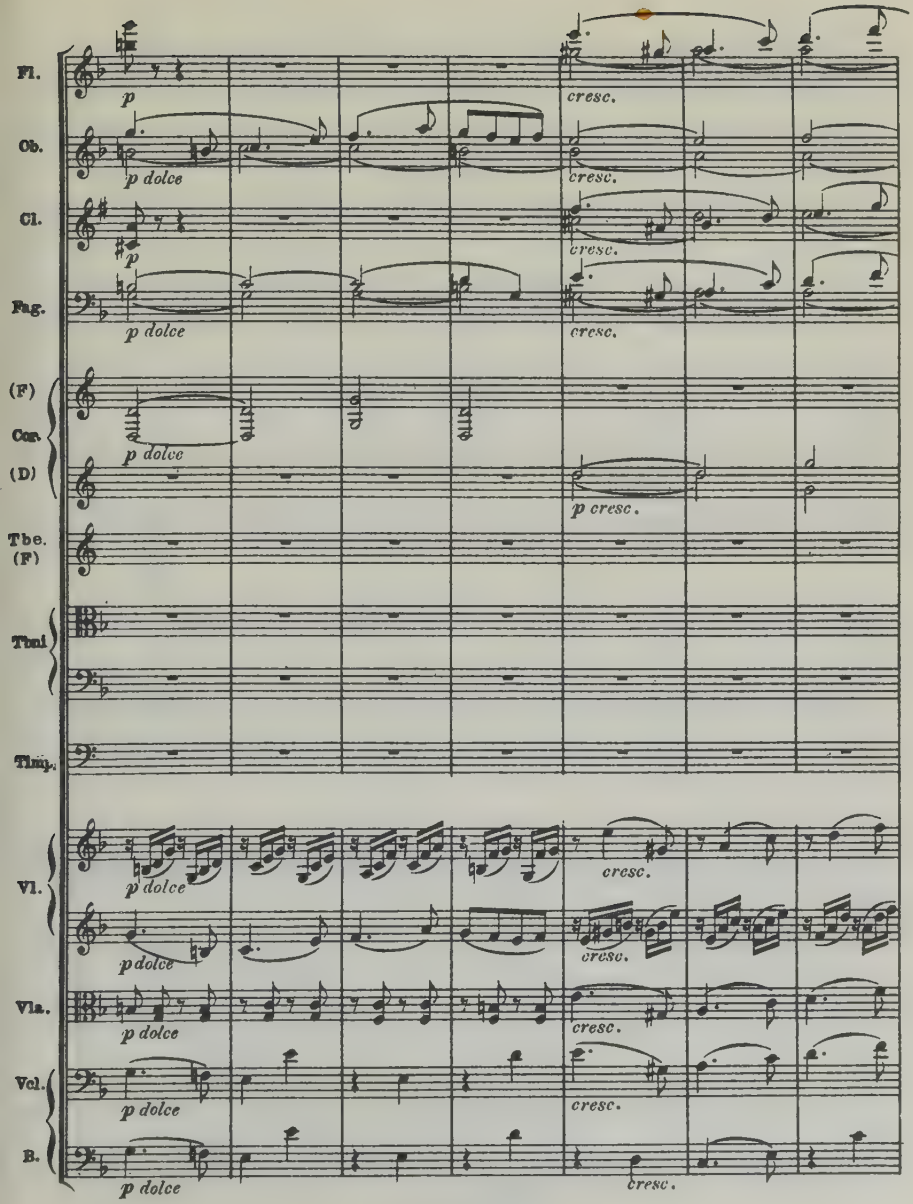

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(E)
Timp.
Vl.
Vla.
Vol.
B.
a 2.
sf
ff

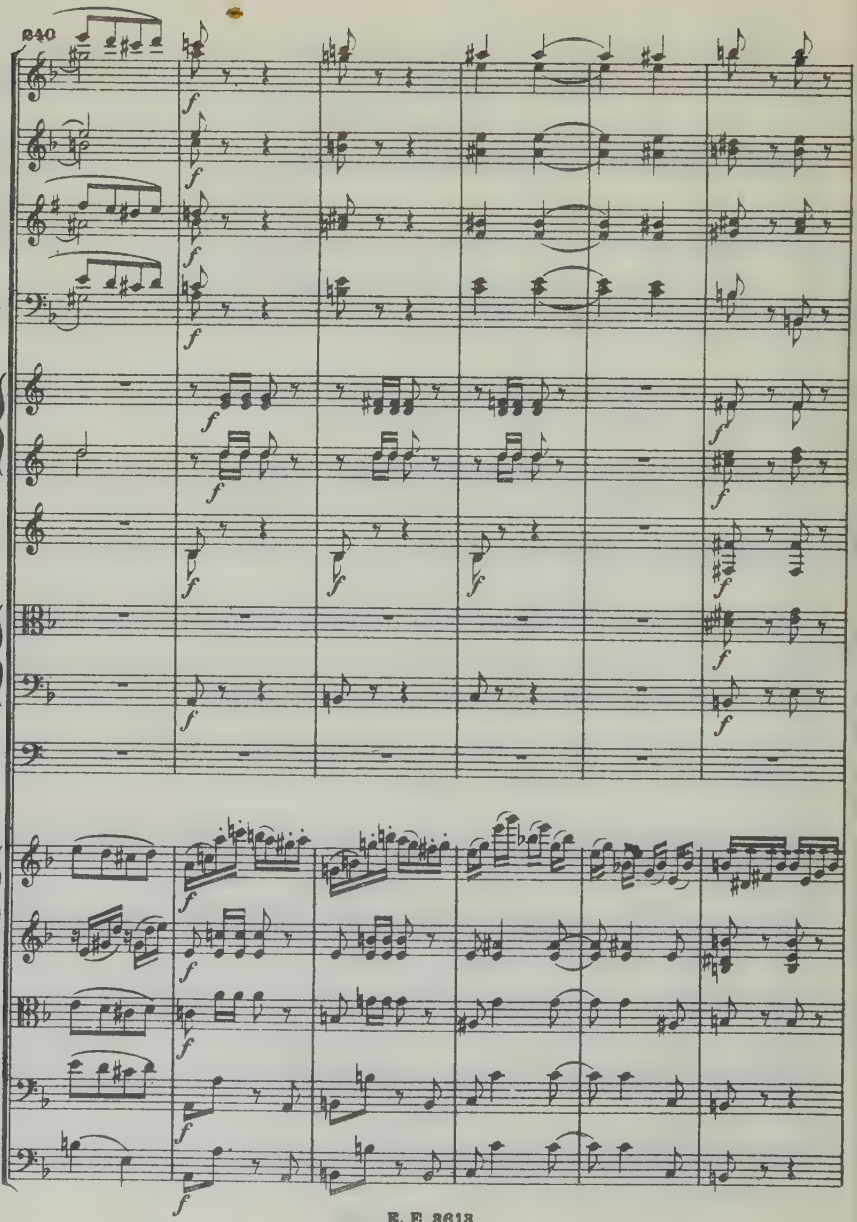

240
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(E)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
ff

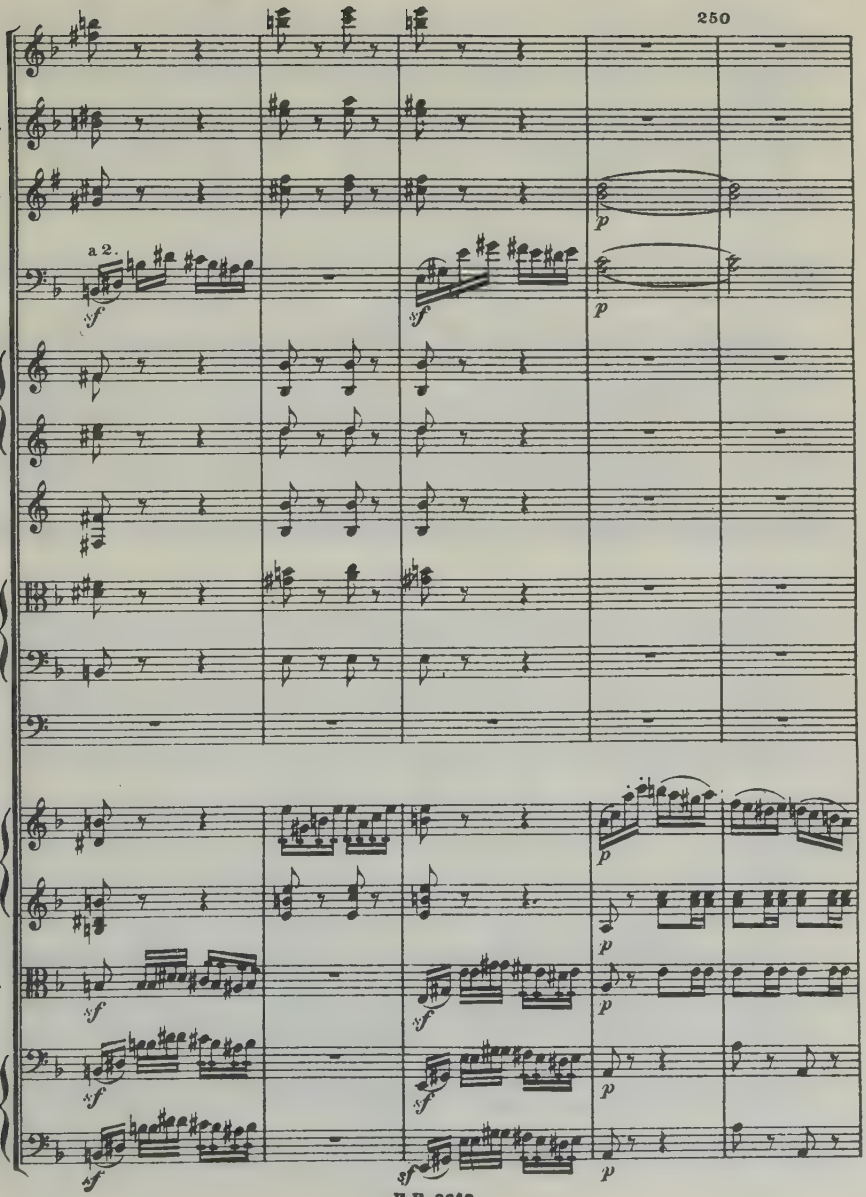

Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(E)
Timi
Timp.
Vl.
Vla.
Vcl
B.
sf
ff

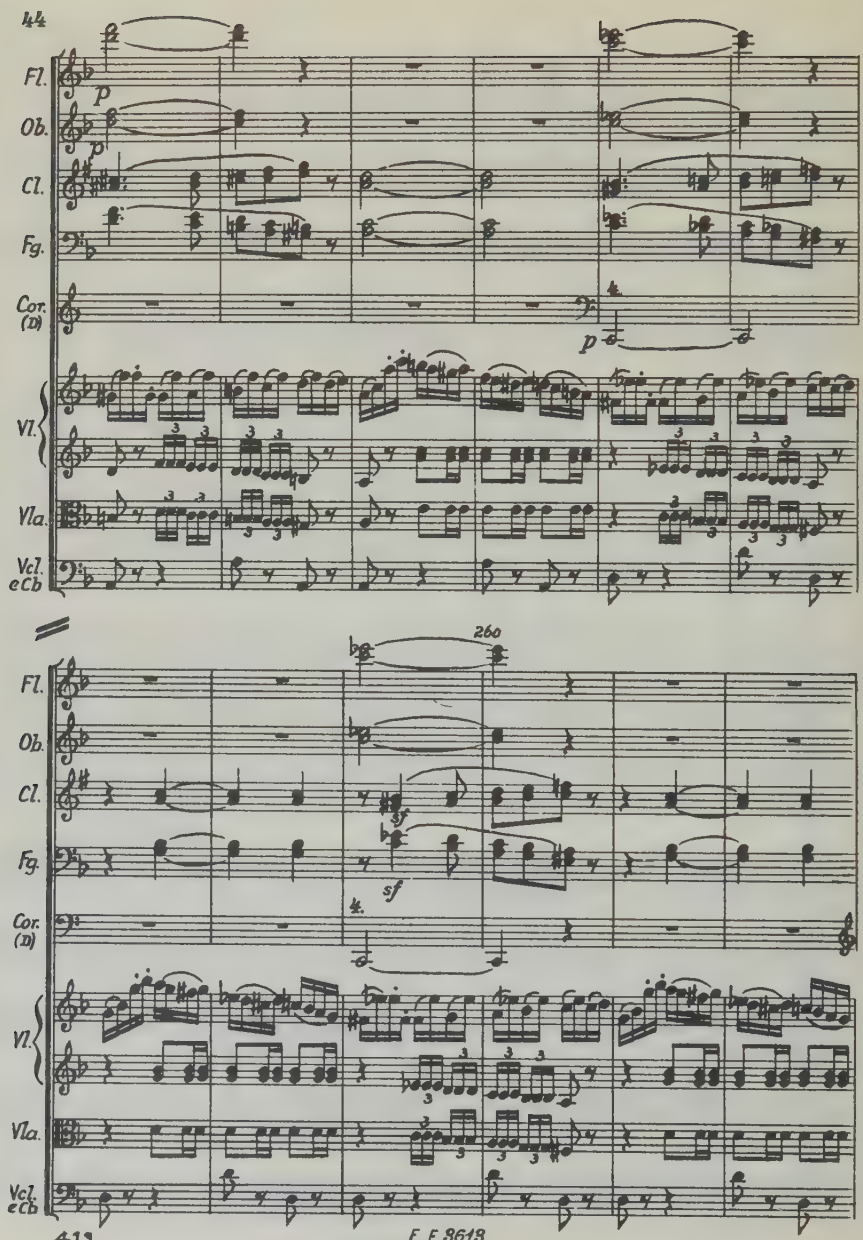

220
p dolce
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(E)
Tbni
Timp.
Vl.
Vla.
Vcl
B.
cresc.
p cresc.
Mutano in F.
Mutano in D.A.

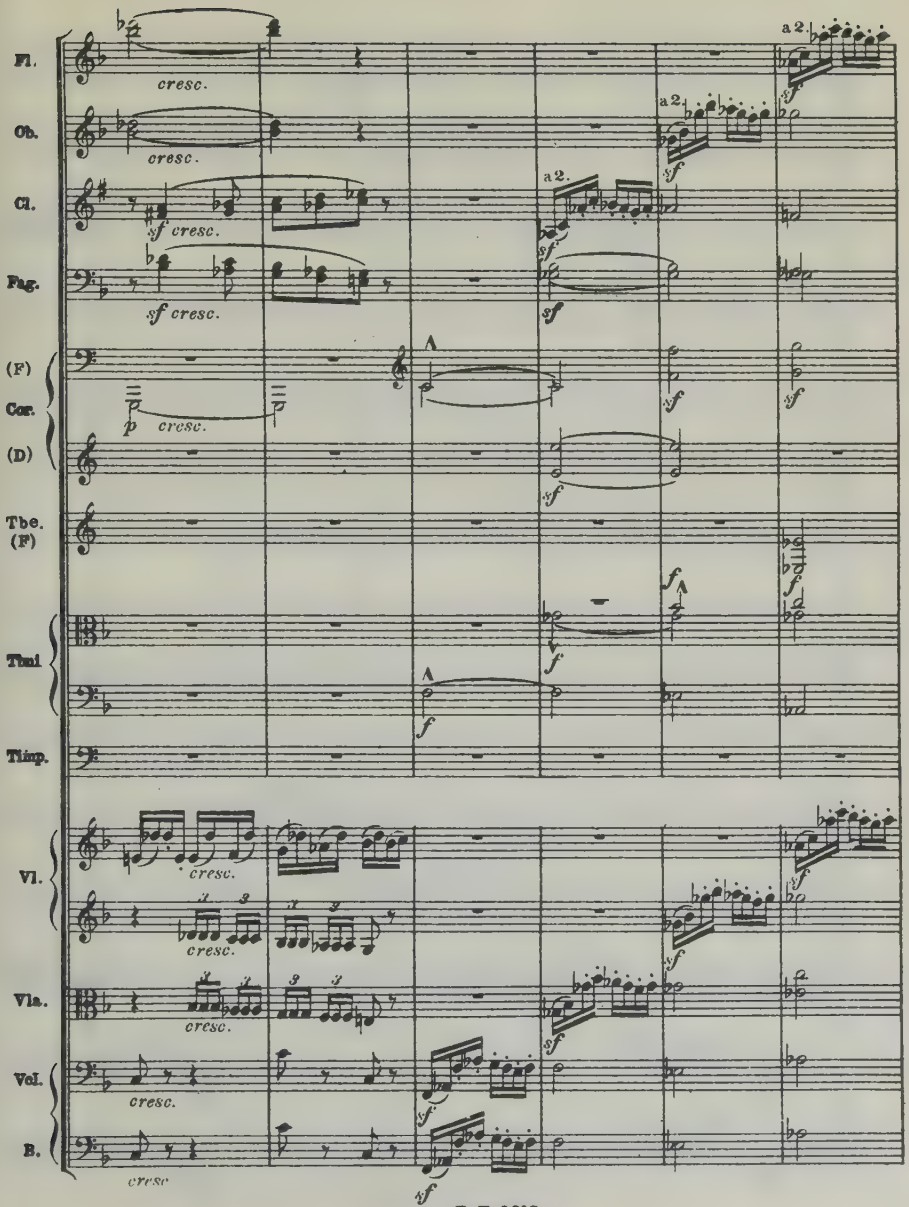
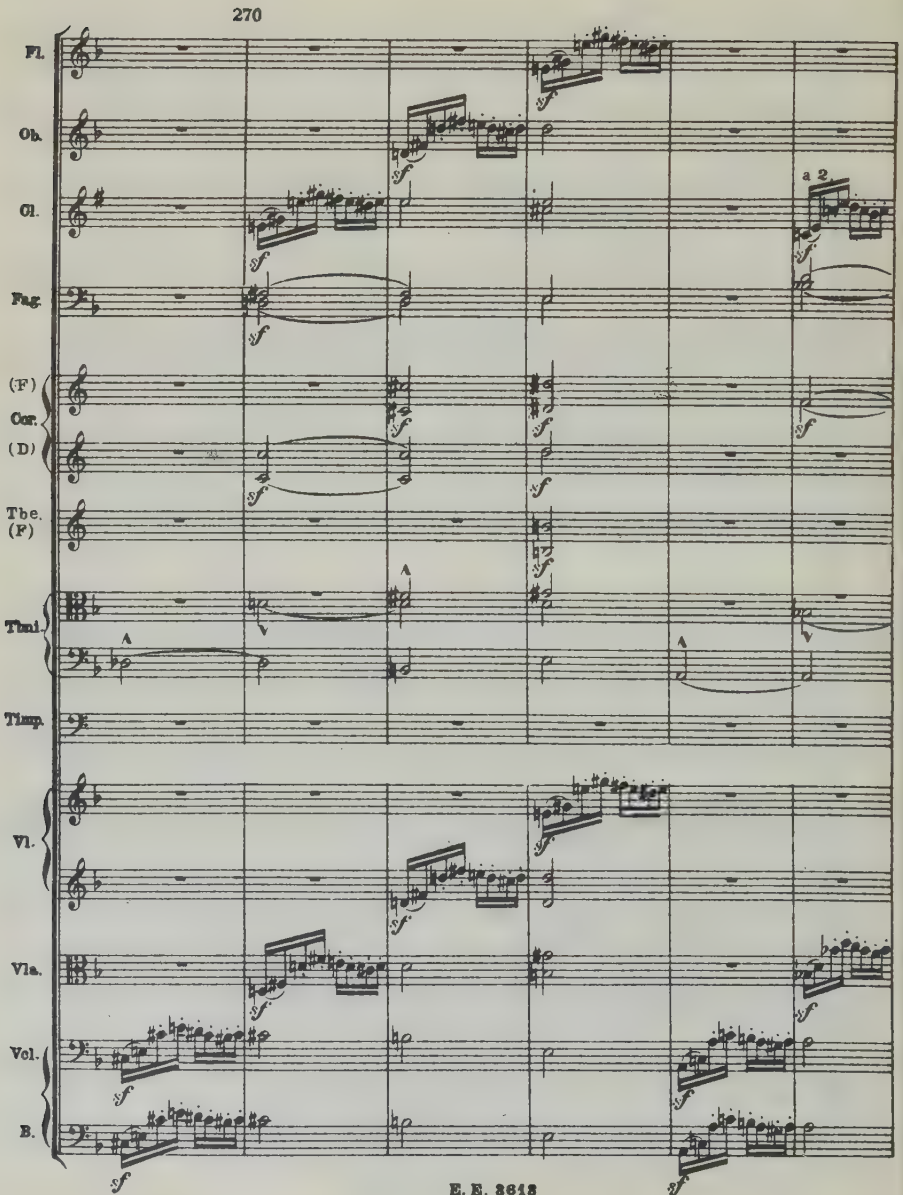

230
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
in F.
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl
B.

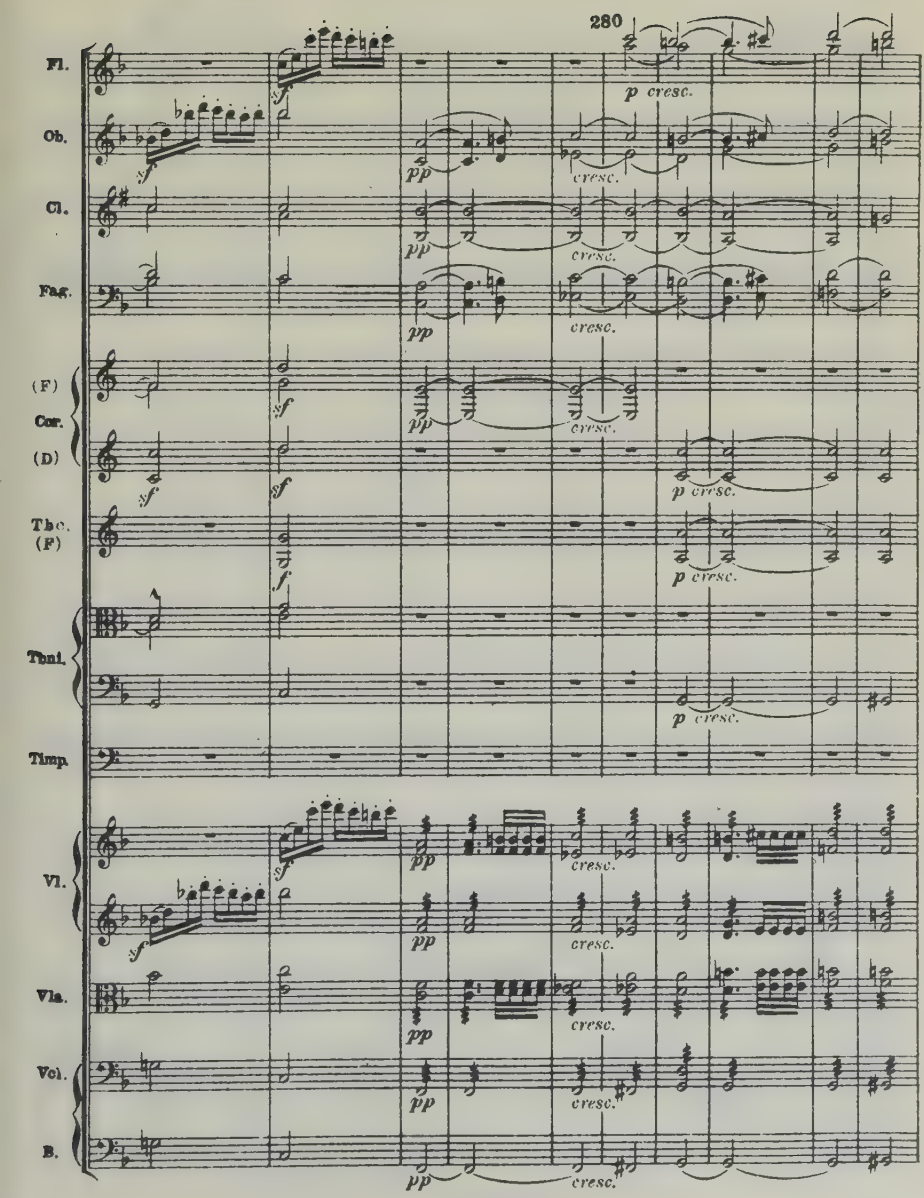

Fl.
p
cresc.
Ob.
p dolce
cresc.
Cl.
p
cresc.
Fag.
p dolce
cresc.
(F)
Cor.
(D)
p dolce
p cresc.
Tbe.
(F)
Timp.
Vl.
p dolce
cresc.
p dolce
cresc.
Vla.
p dolce
cresc.
Vcl.
p dolce
cresc.
B.
p dolce
cresc.

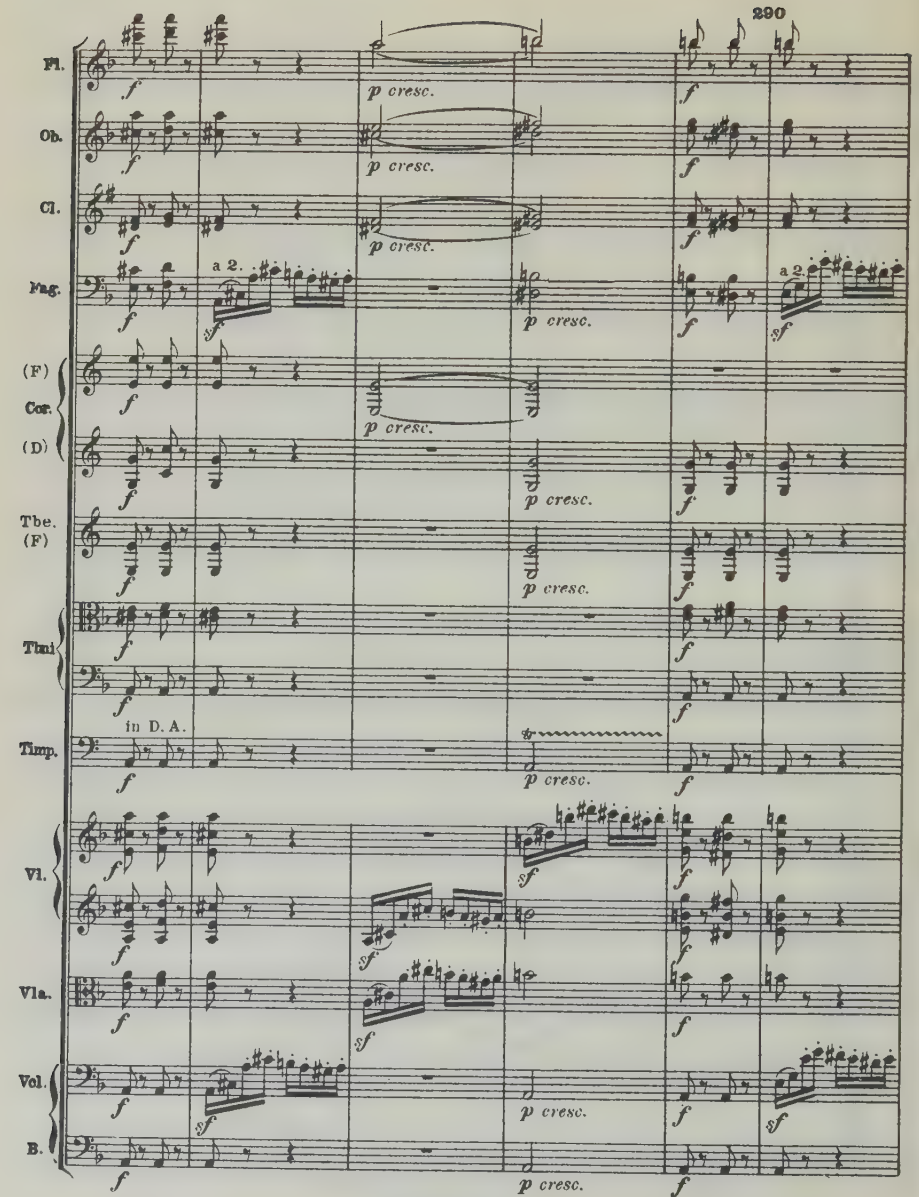

240
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.

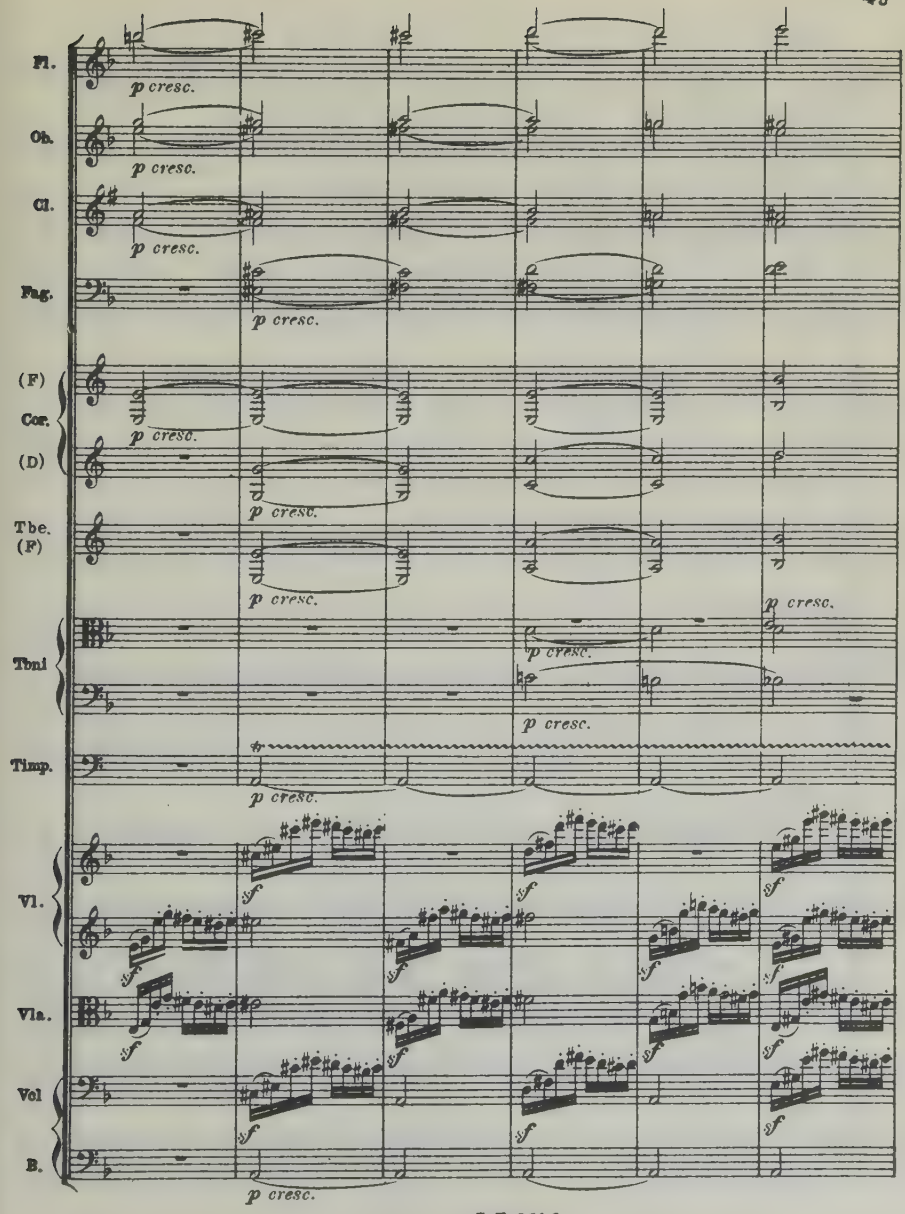

250
Fl.
Ob.
Cl.
Fag.
a 2.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
sf
p

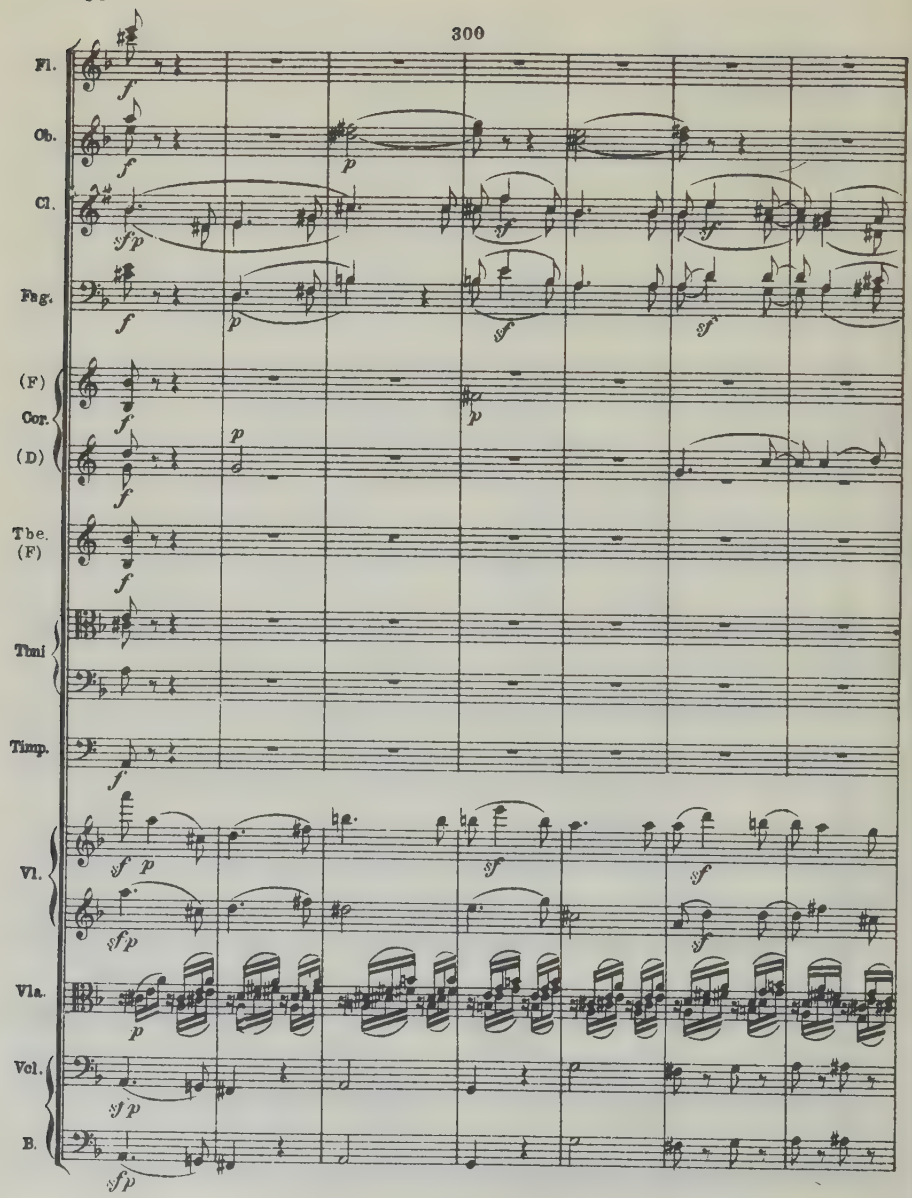

44
Fl.
Ob.
Cl.
Fg.
Cor. (in)
p
p
p
Vl.
Vla.
Vcl. e Cb
260
sf
sf
413
E. E. 8618

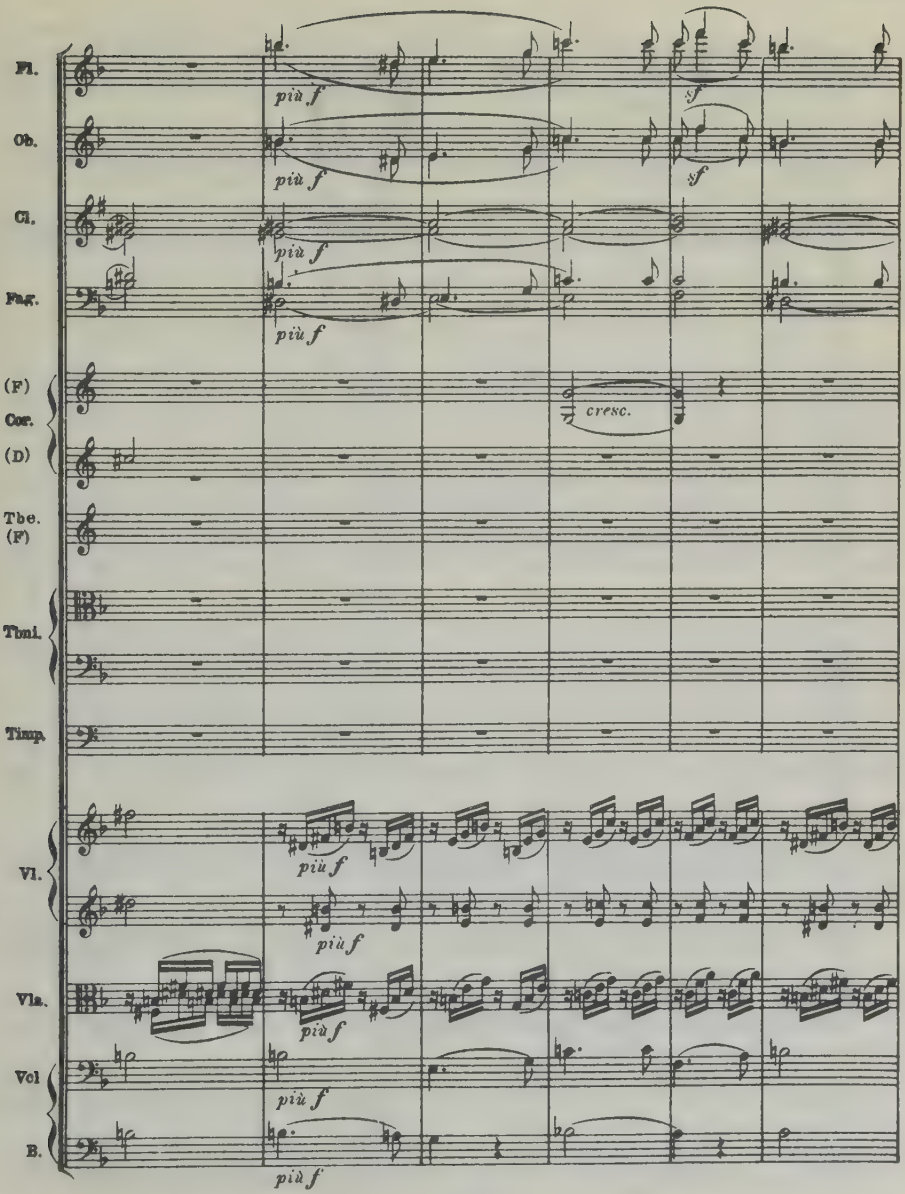

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
a 2.
sf
p
f

270
Fl.
Ob.
Cl.
a 2
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.
sf

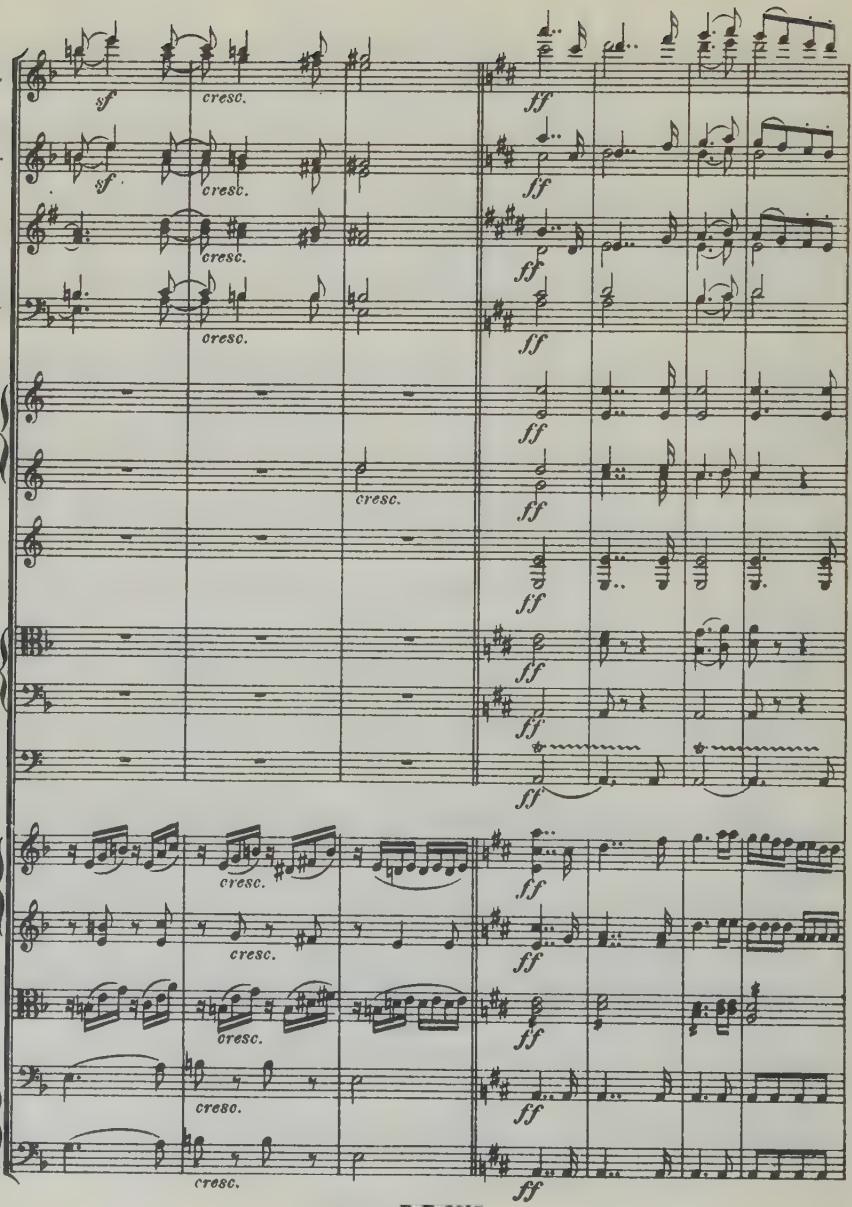

280
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
p cresc.
cresc.
pp
sf
f

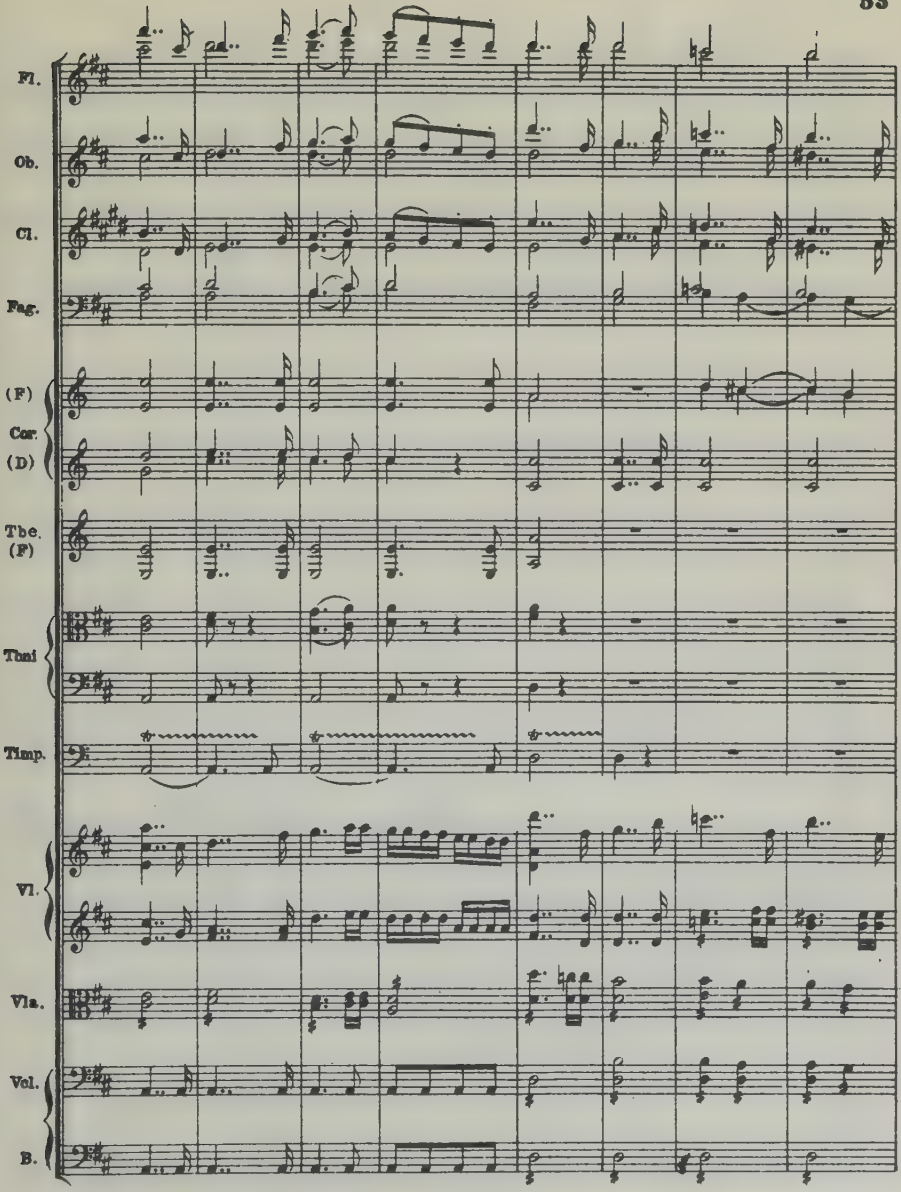

290
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Vl.
Vla.
Vol.
B.
a 2.
in D. A.
f
p cresc.
sf

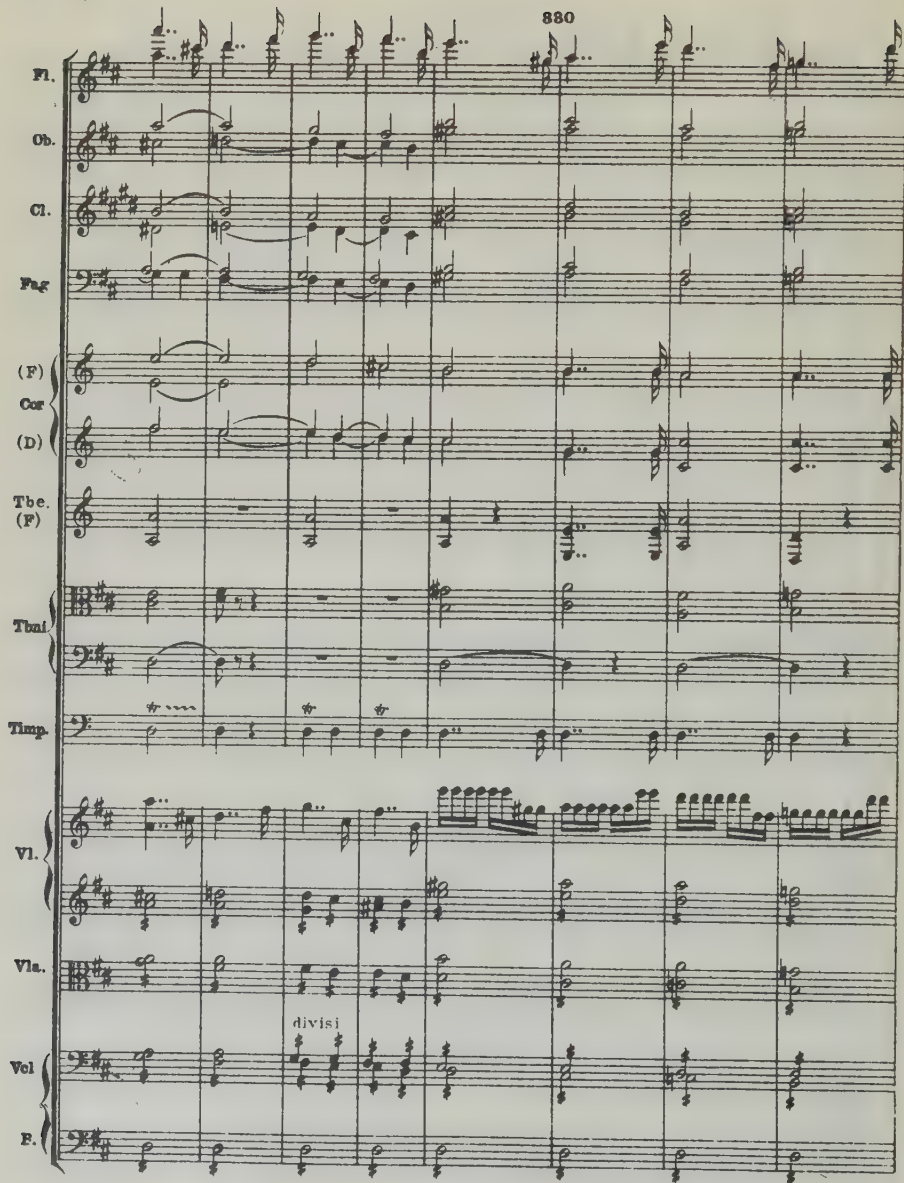

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl
B.
p cresc.
sf

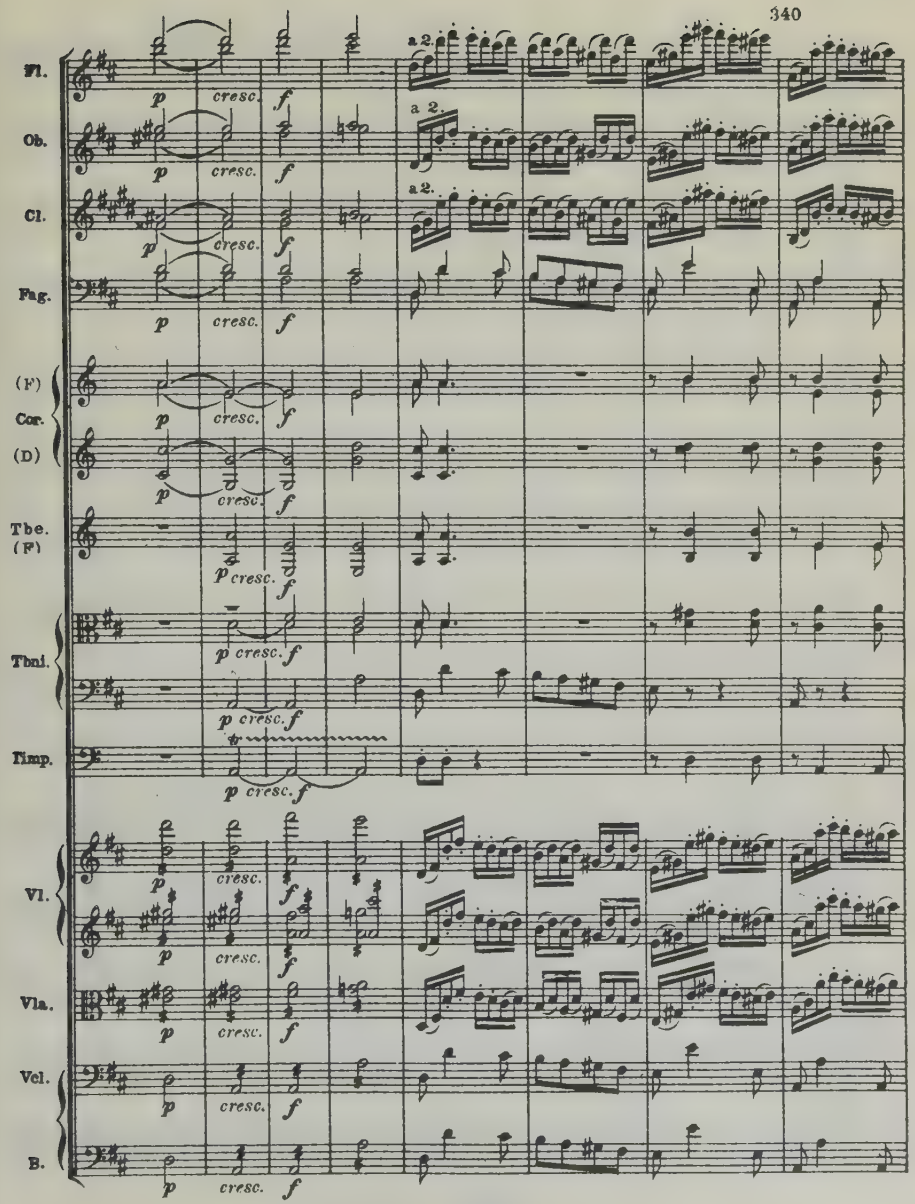

300
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Vl.
Vla.
Vcl.
B.

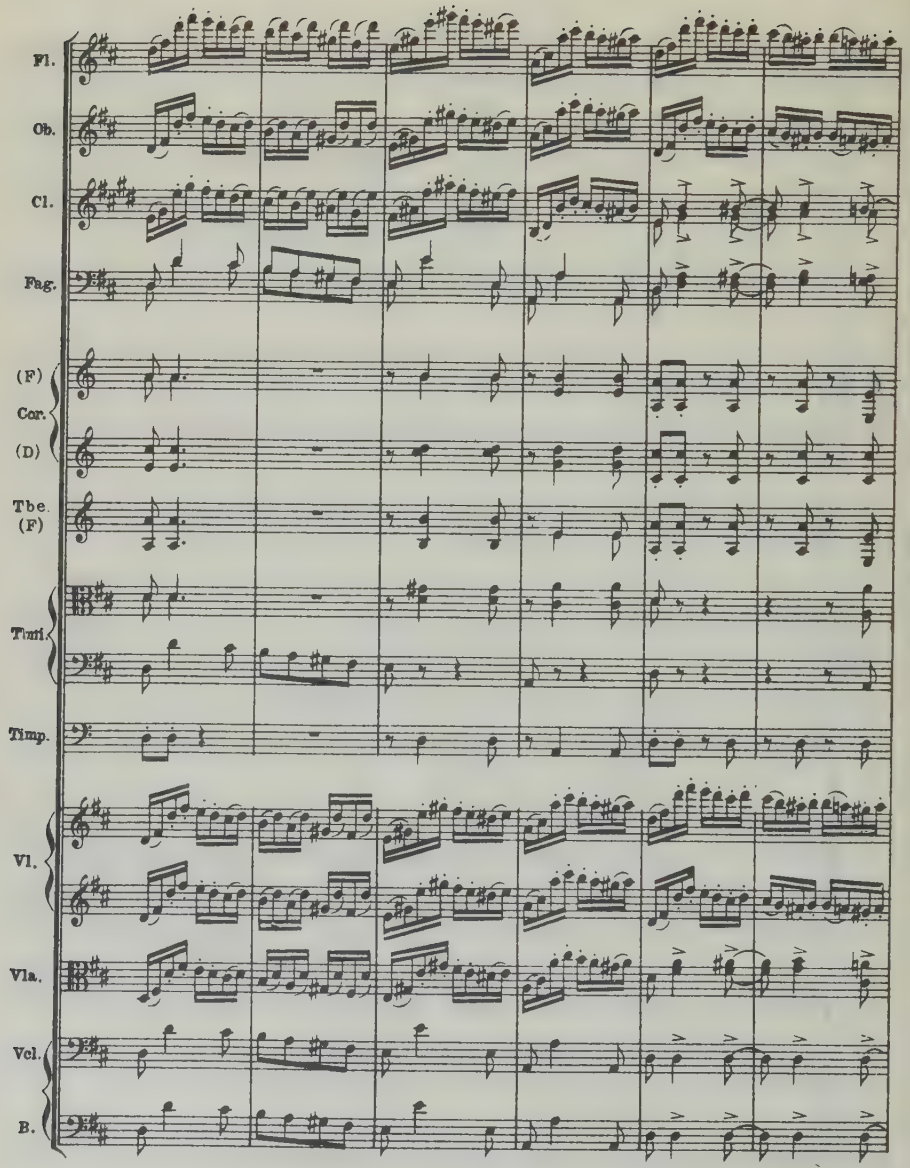

Fl.
più f
sf
Ob.
più f
sf
Cl.
più f
Fag.
più f
(F)
Cor.
cresc.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
più f
più f
Vla.
più f
Vcl
più f
B.
più f

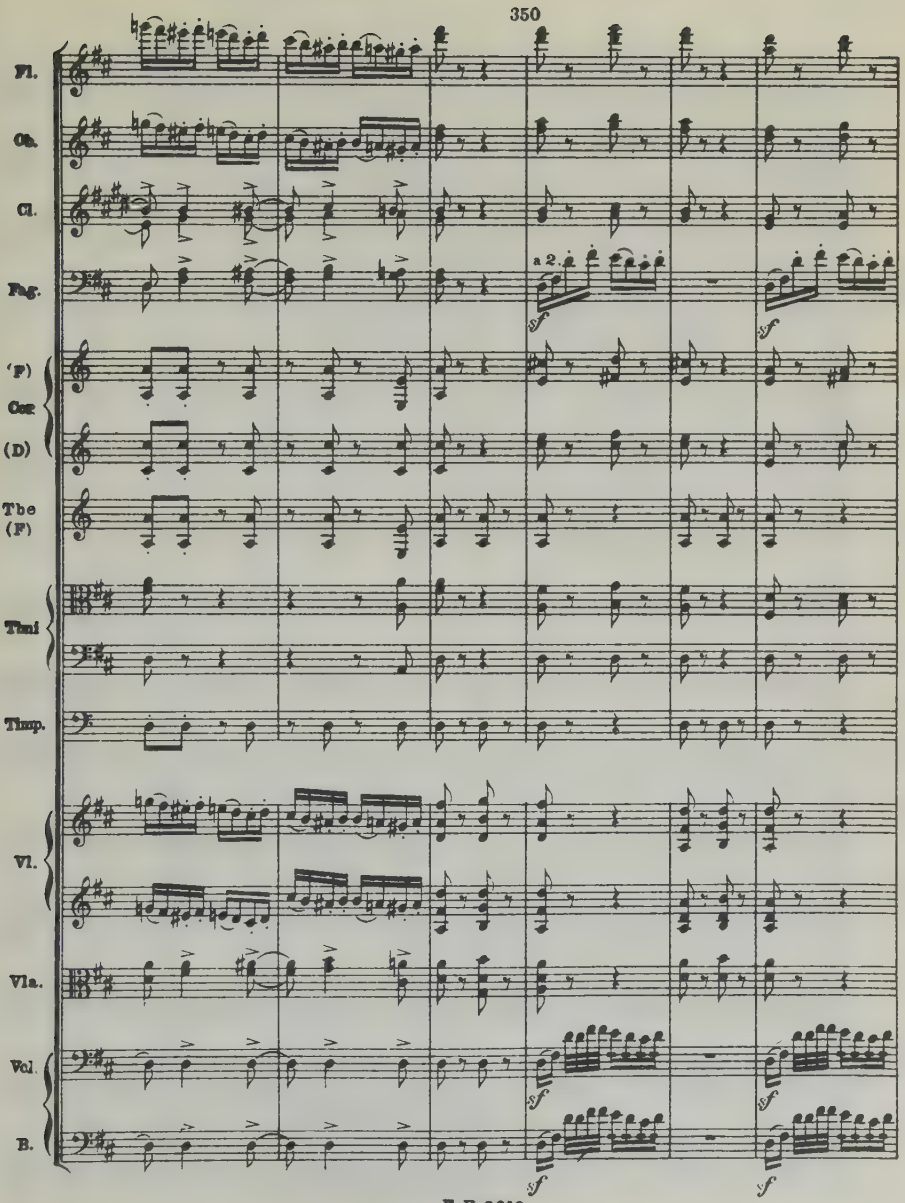

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl
B
sf
cresc.
ff

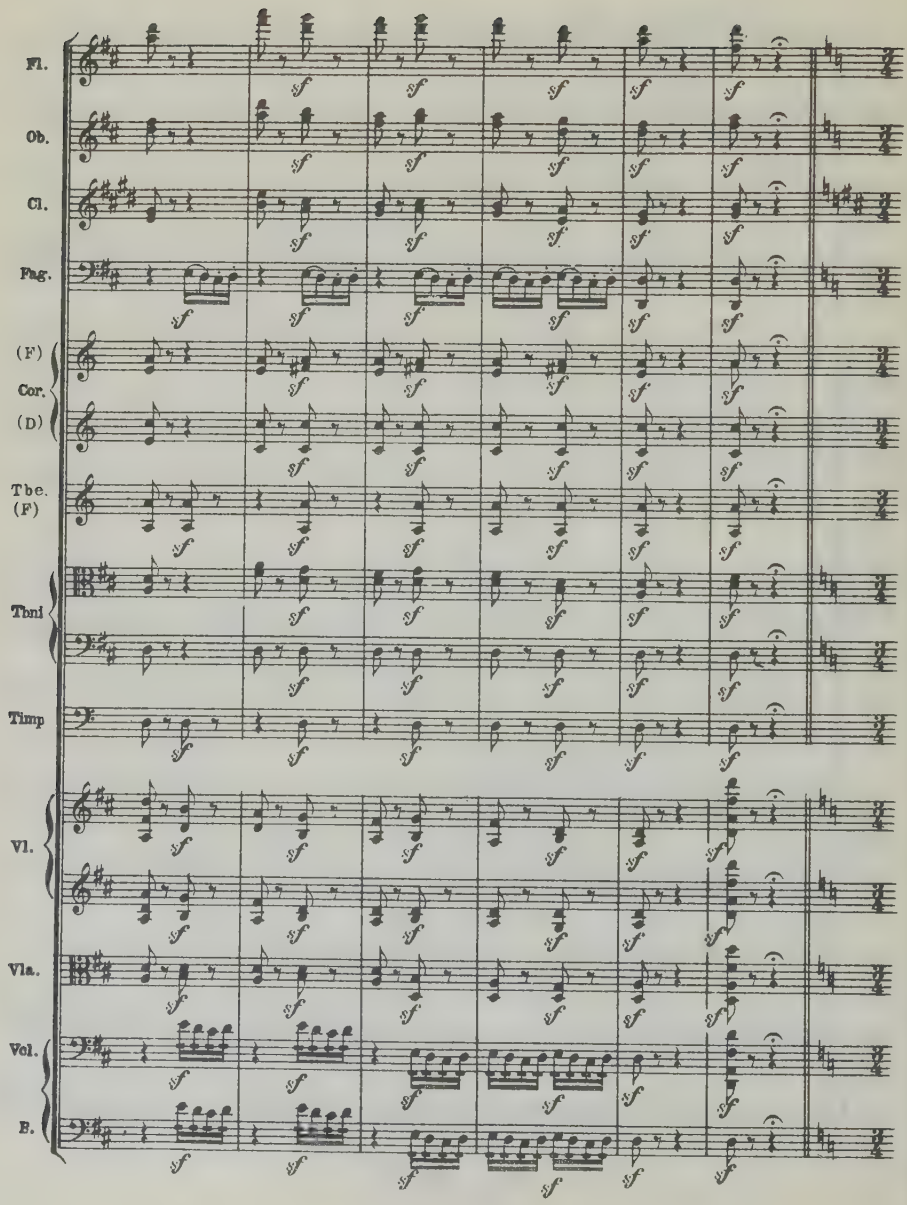

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl.
B.


330
Fl.
Ob.
Cl.
Fag.
(F)
Cor
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
divisi
Vcl
B.


340
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
p
cresc.
f

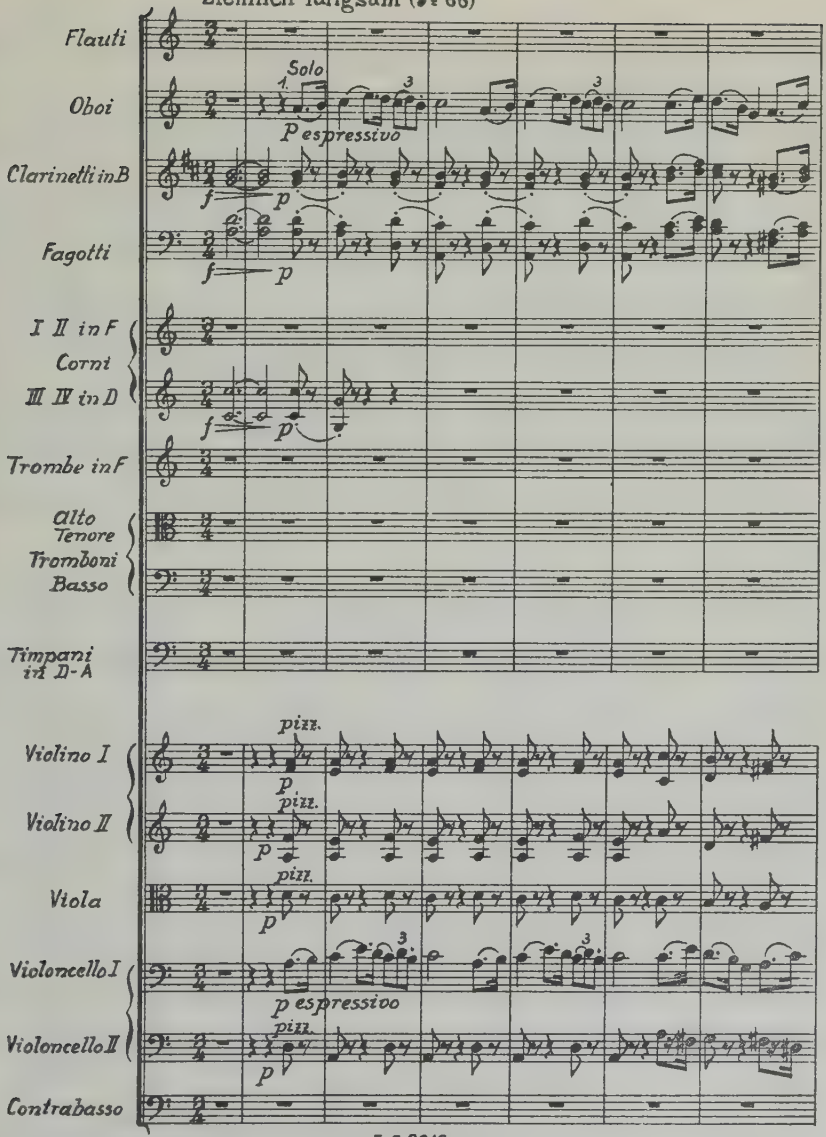

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.

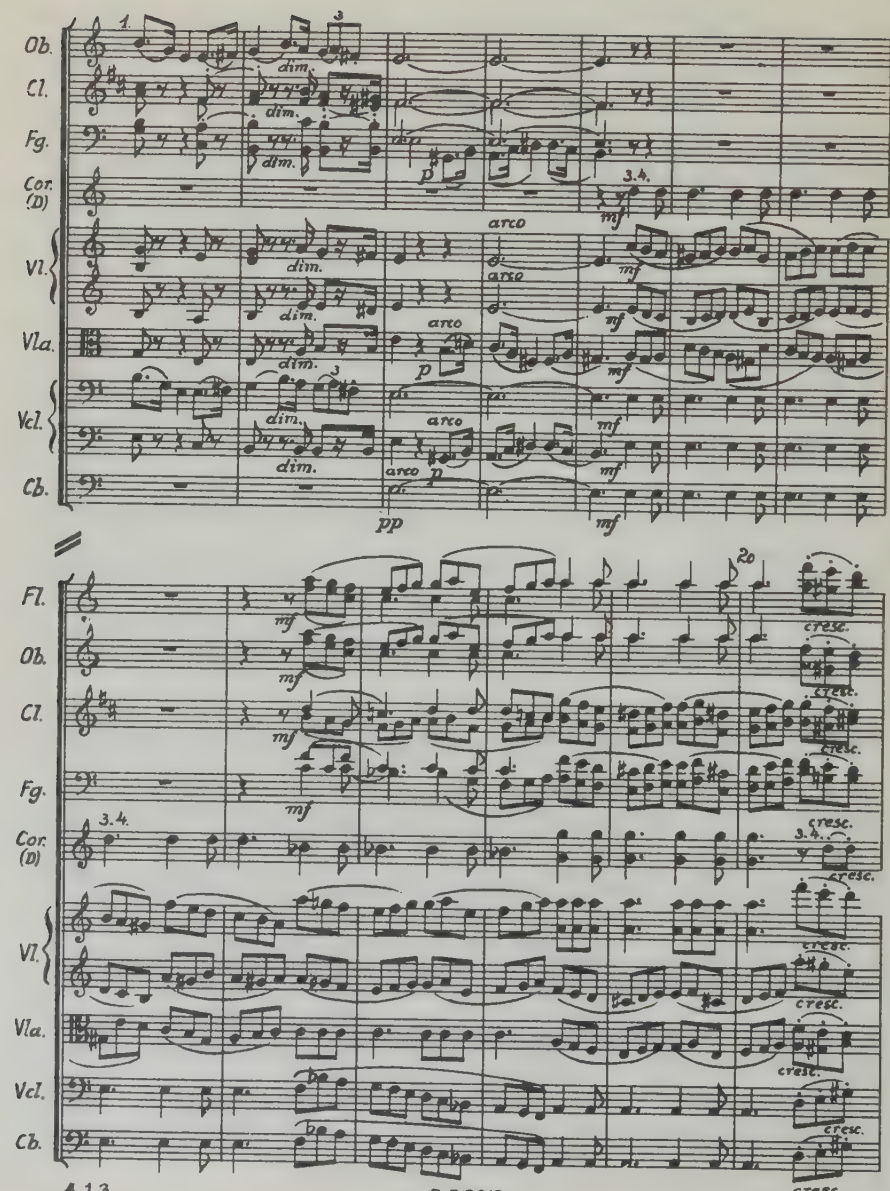

350
Fl.
Ob.
Cl.
Fag.
a 2.
sf
(F)
Cor.
(D)
Tbe
(F)
Timi
Timp.
Vl.
Vla.
Vcl.
B.

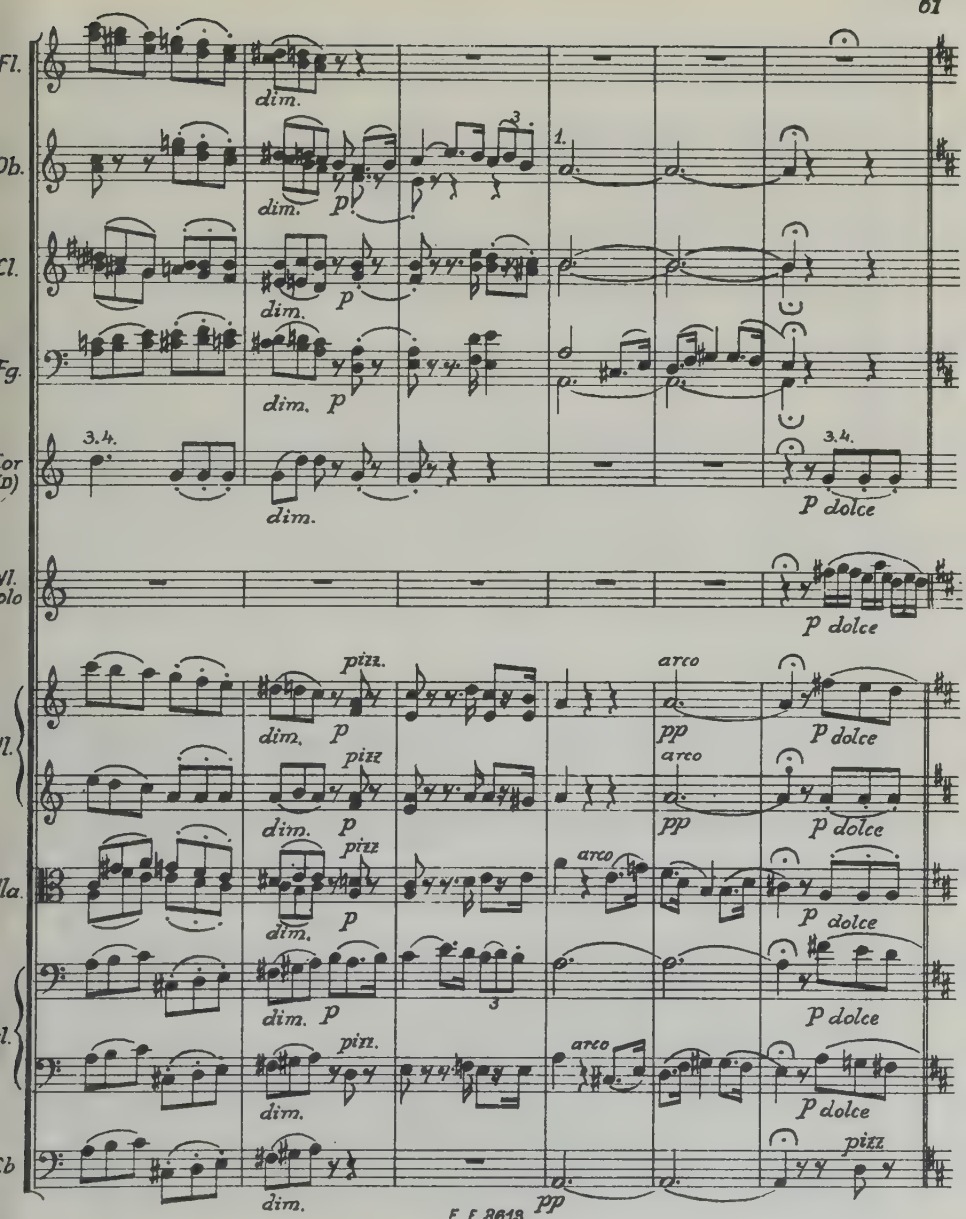

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp
Vl.
Vla.
Vcl.
B.

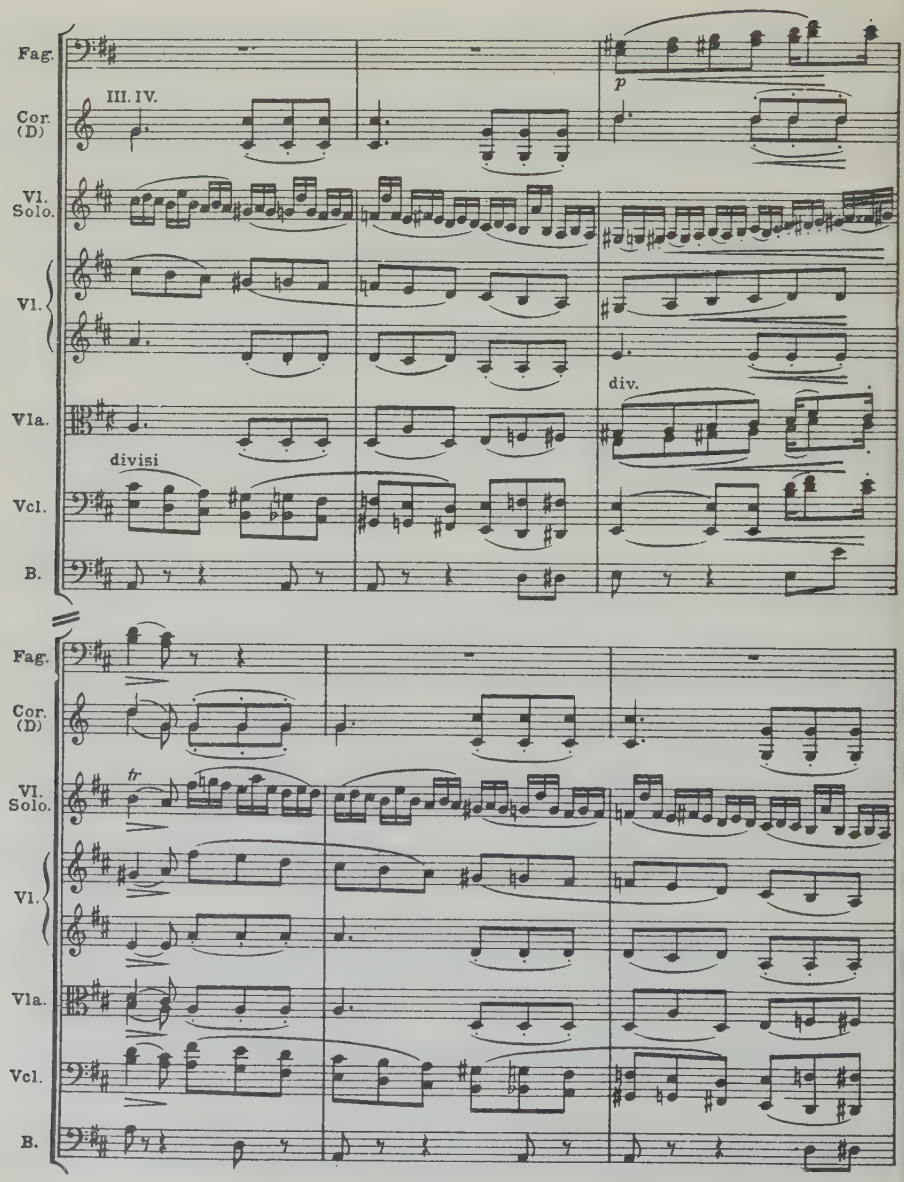
ROMANZE

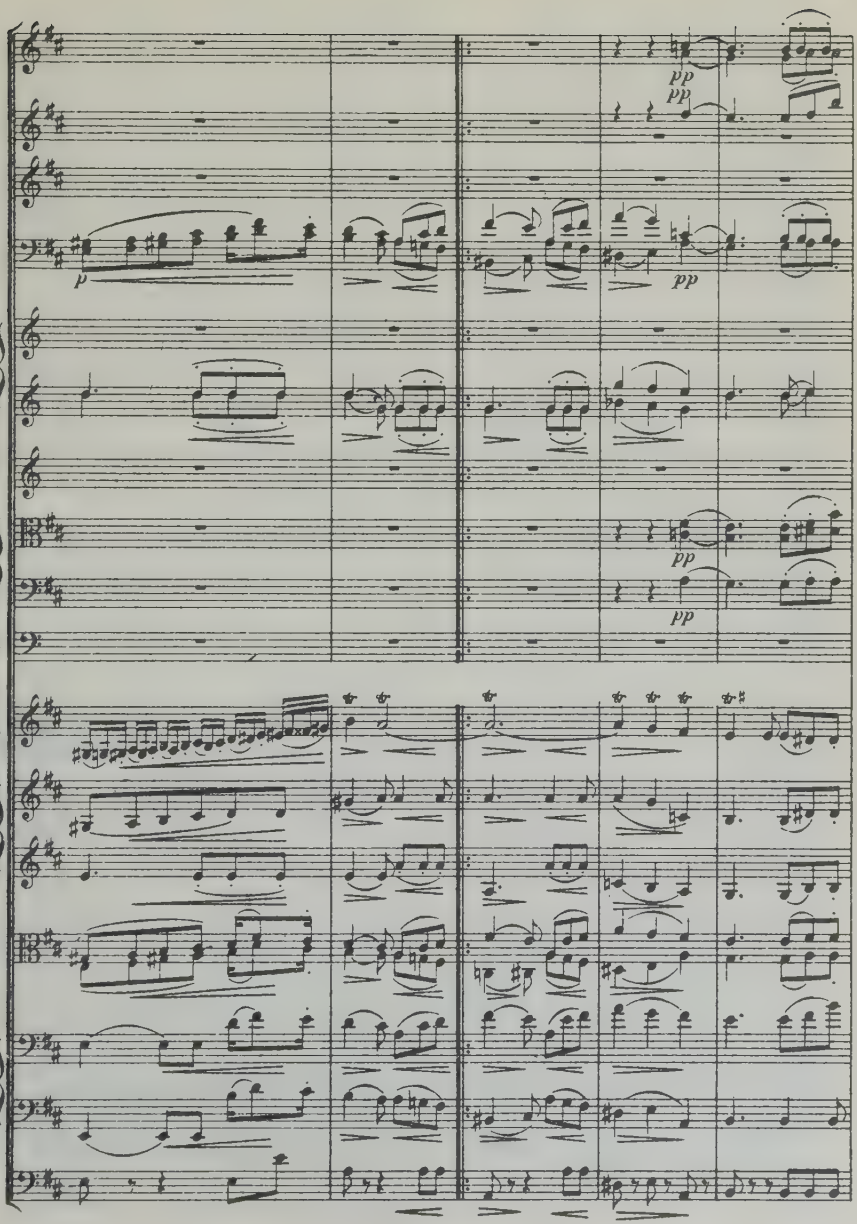
Ziemlich langsam (♩= 66)



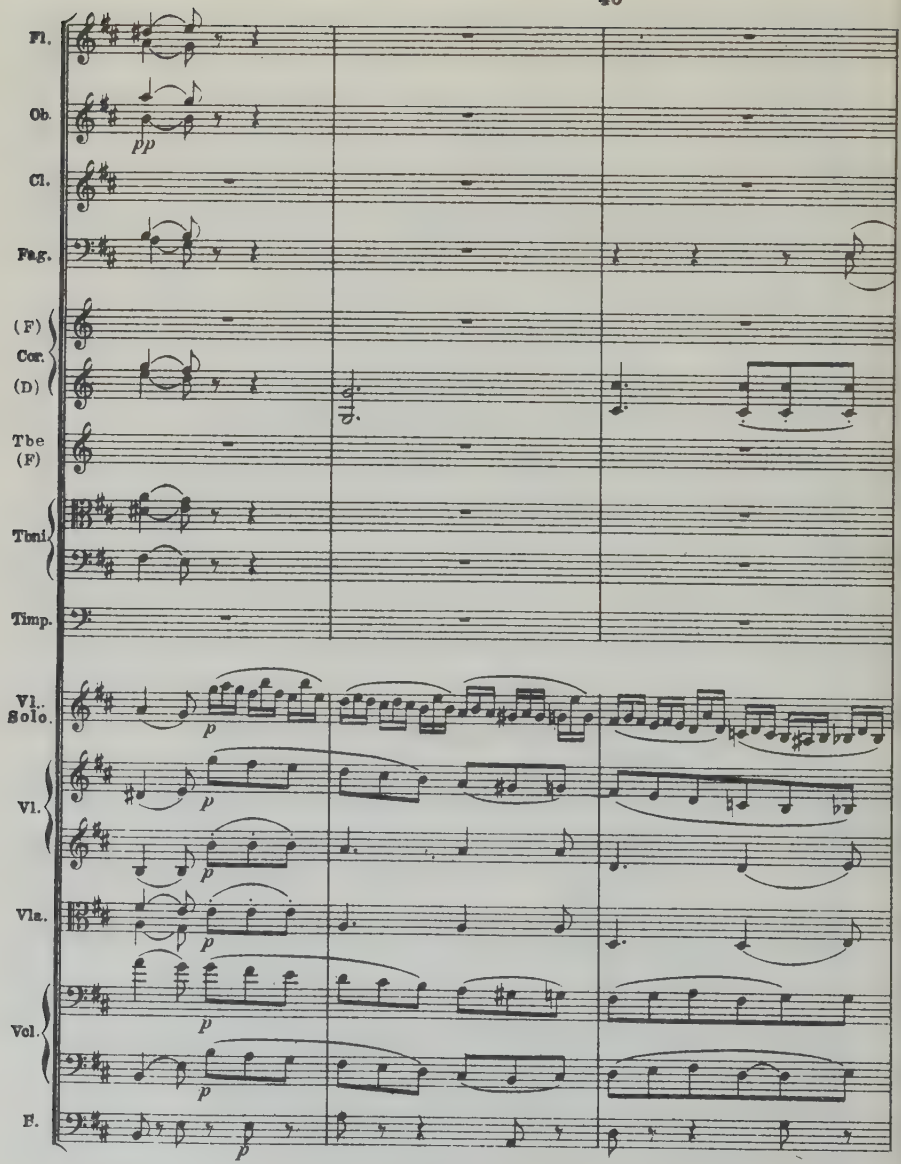

Ob.
Cl.
Fg.
Cor. (D)
Vl.
Vla.
Vcl.
Cb.
dim.
arco
pp
mf
p
3.4.
Fl.
cresc.

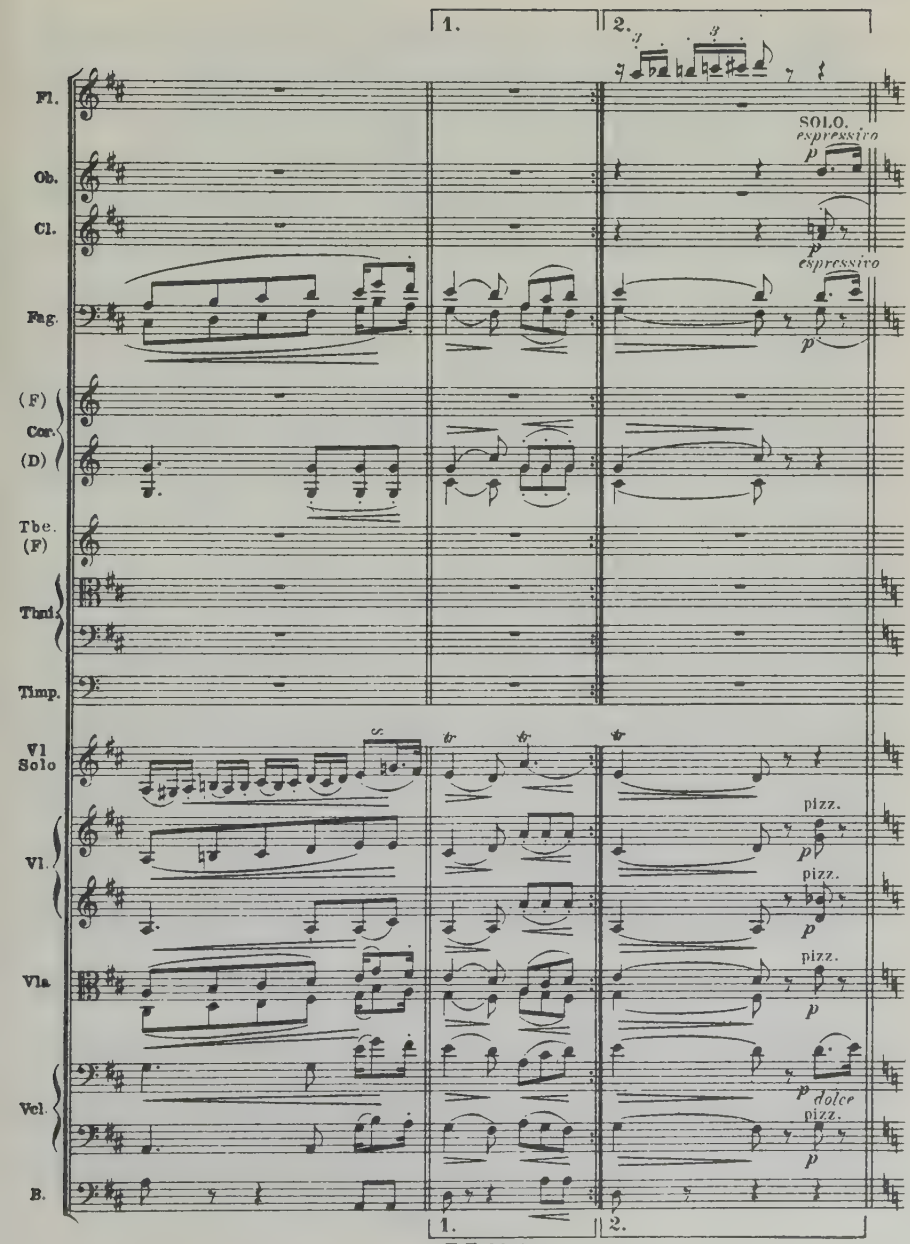

Fl.
Ob.
Cl.
Fg.
Cor (D)
Vl. solo
Vl.
Vla.
Vc.
Cb
dim.
p
1.
3.4.
p dolce
pizz.
arco
pp
3
E. E. 8618

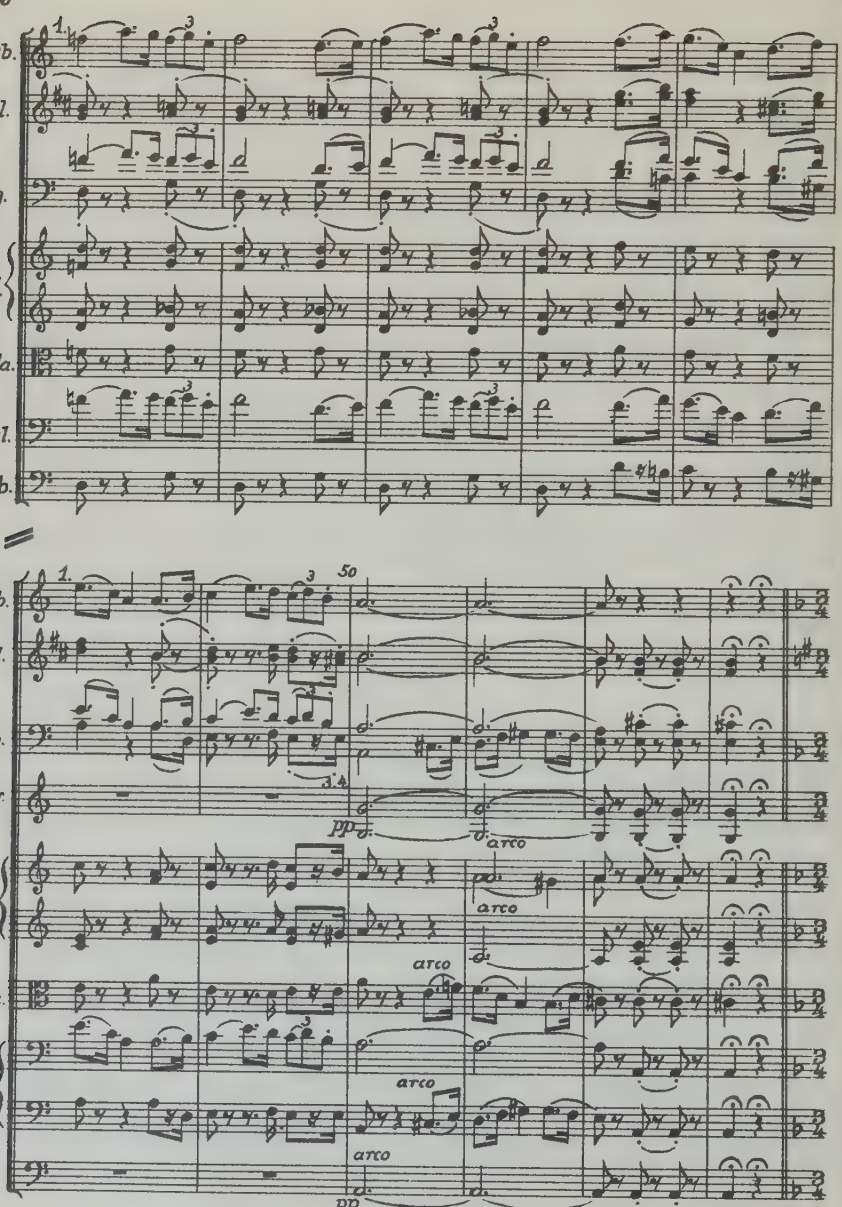

Fag.
Cor. (D)
III. IV.
Vl. Solo.
Vl.
Vla.
divisi
Vcl.
B.
p
div.
Fag.
Cor. (D)
Vl. Solo.
tr
Vl.
Vla.
Vcl.
B.


Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tuni.
Timp.
Vl.
Solo.
Vl.
Vla.
Vcl
B.
p
pp
pp
pp
pp

40

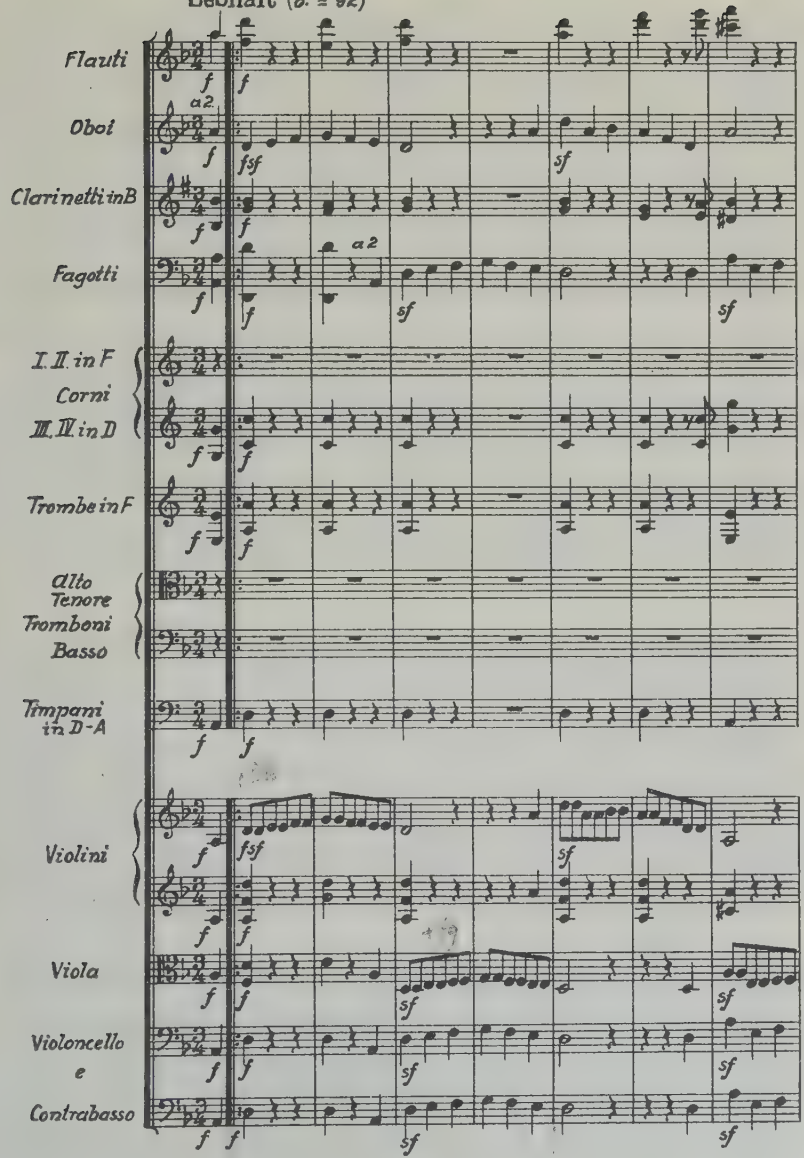


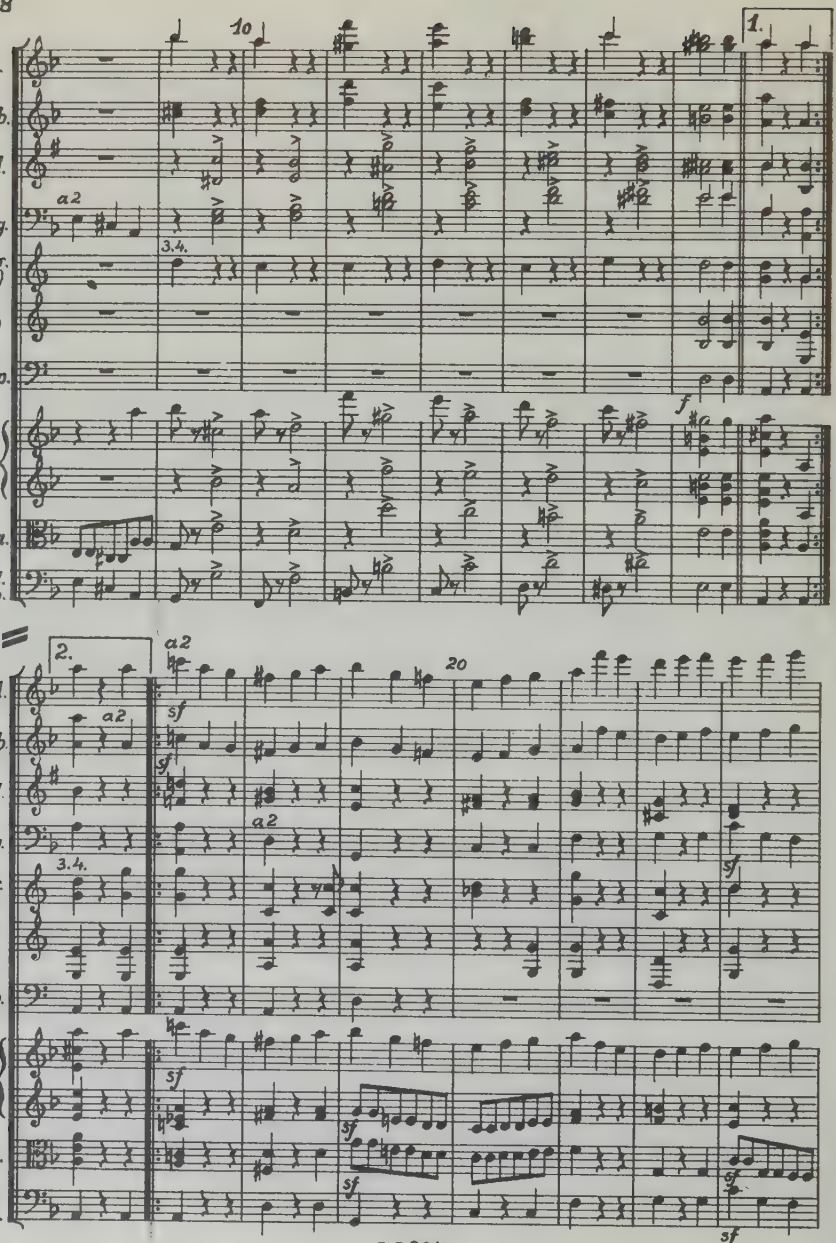

1.
2.
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl Solo
Vl.
Vla.
Vcl.
B.
SOLO.
espressivo
p
espressivo
p
pizz.
p
pizz.
p
pizz.
p
p
dolce
pizz.
p
1.
2.

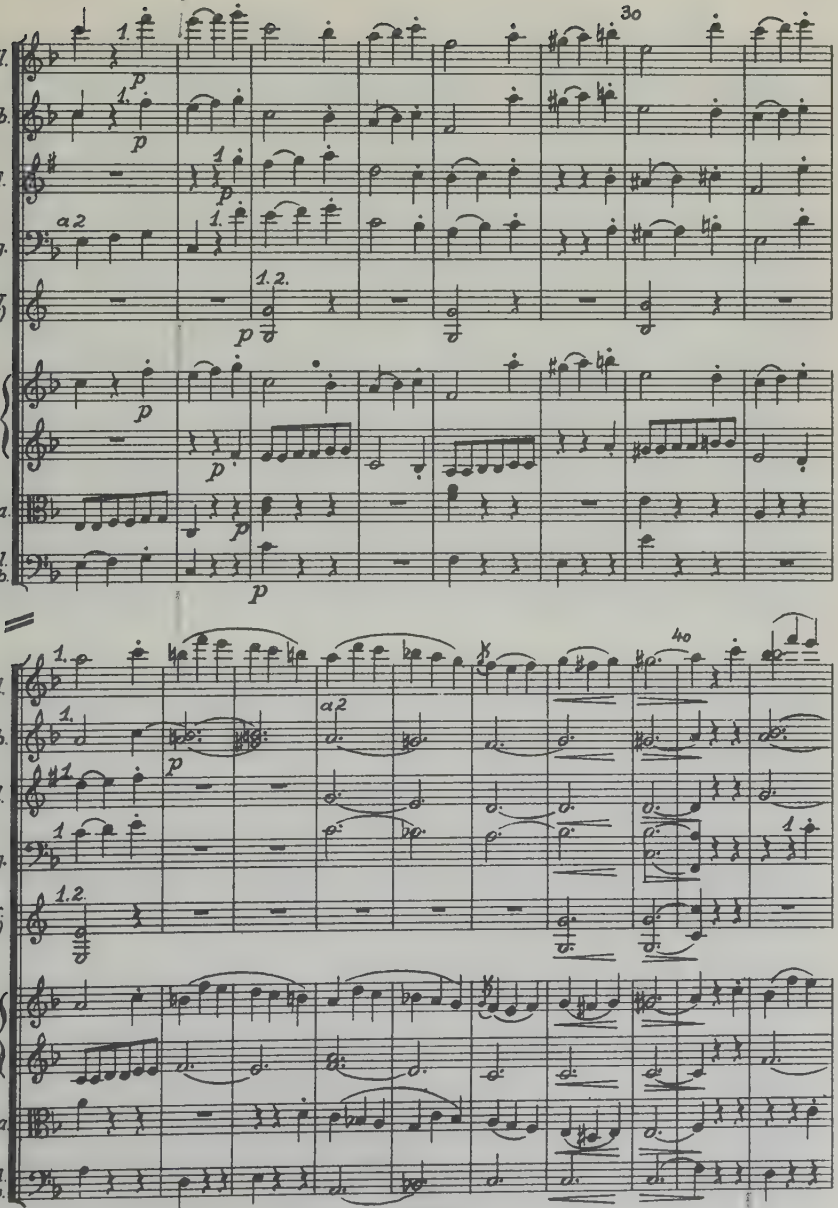

Ob.
Cl.
Fg.
Vl.
Vla.
Vcl.
Cb.
1.
3
50
Cor. (D)
pp
arco

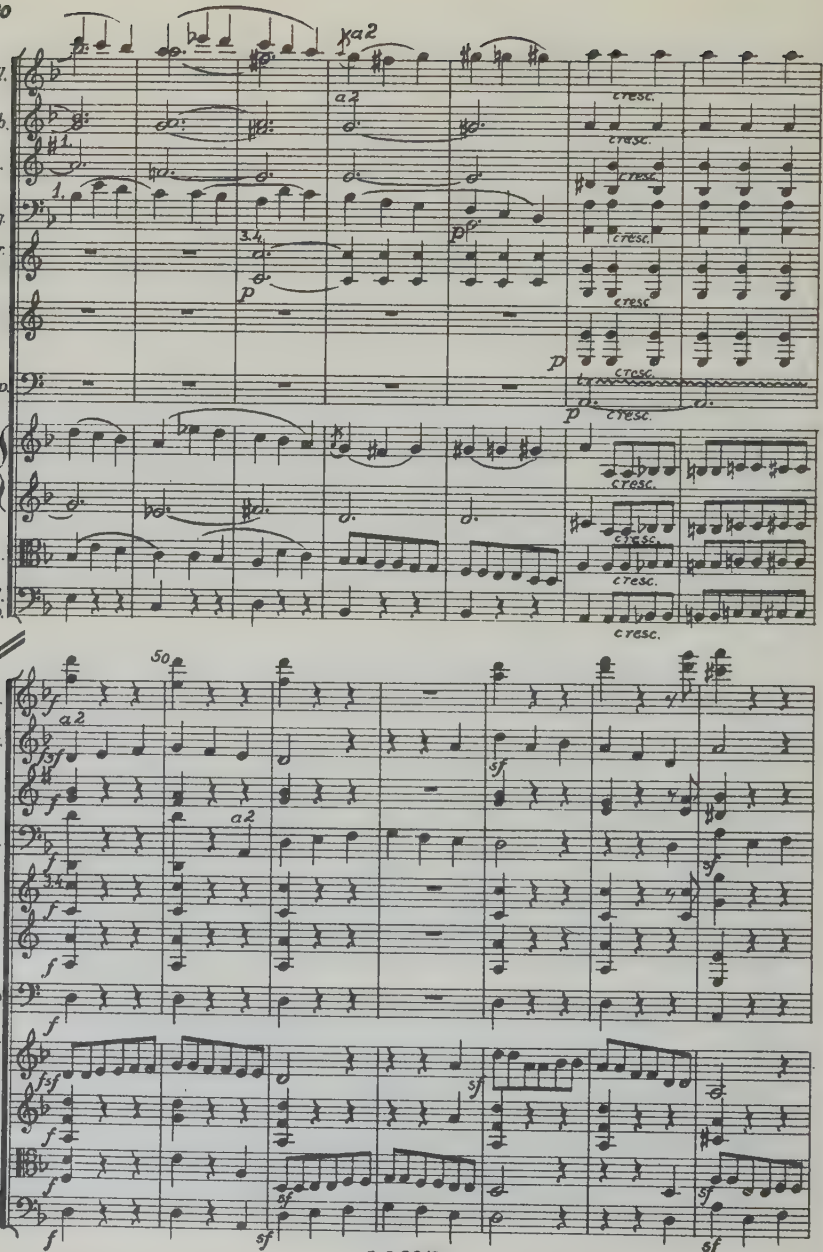
SCHERZO

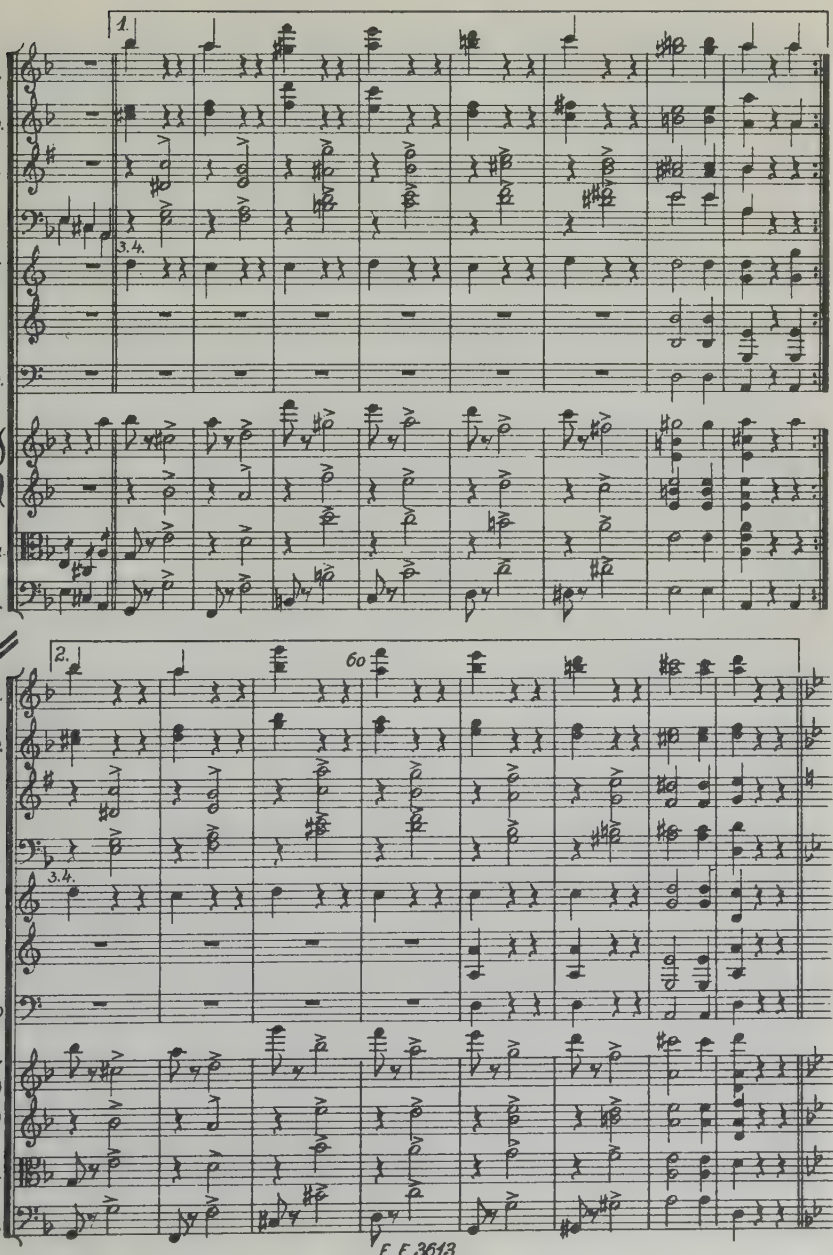
Lebhaft (♩. = 92)

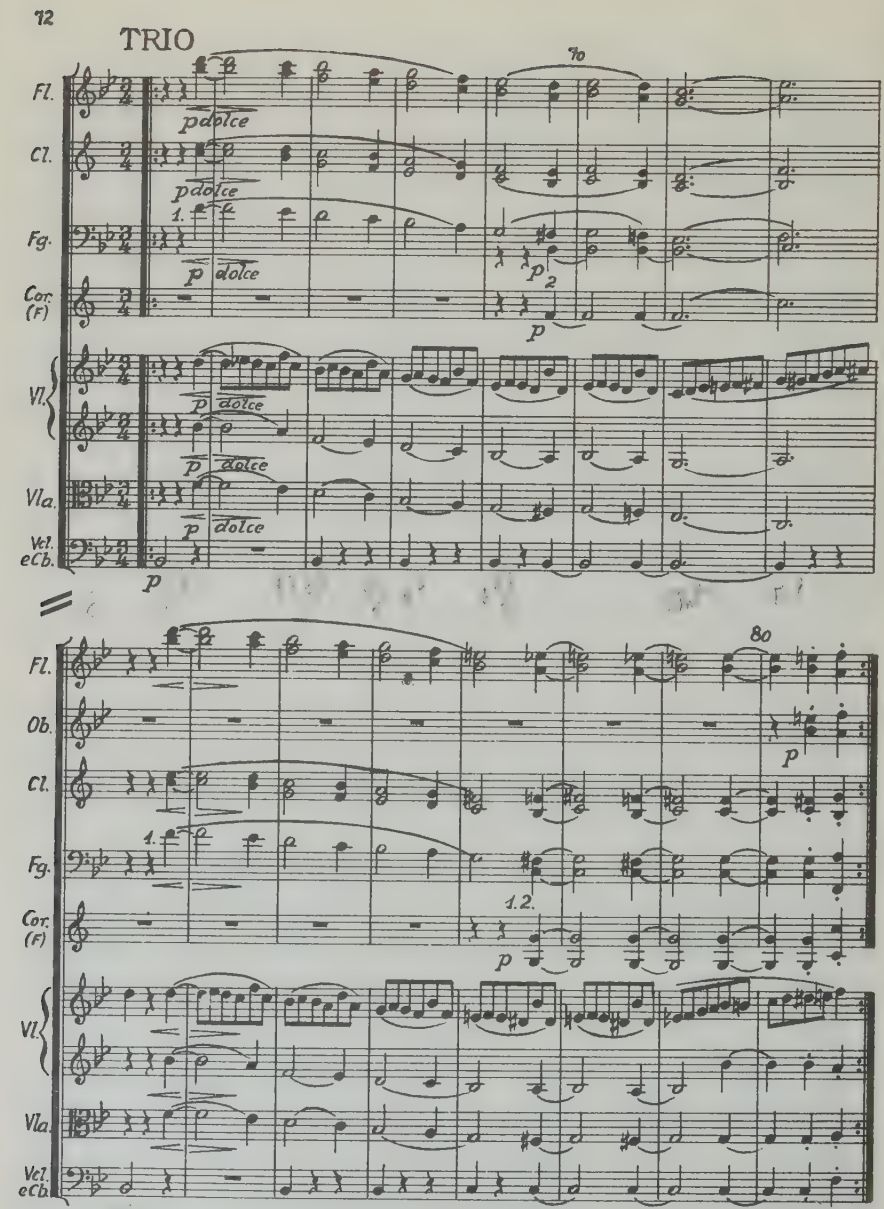


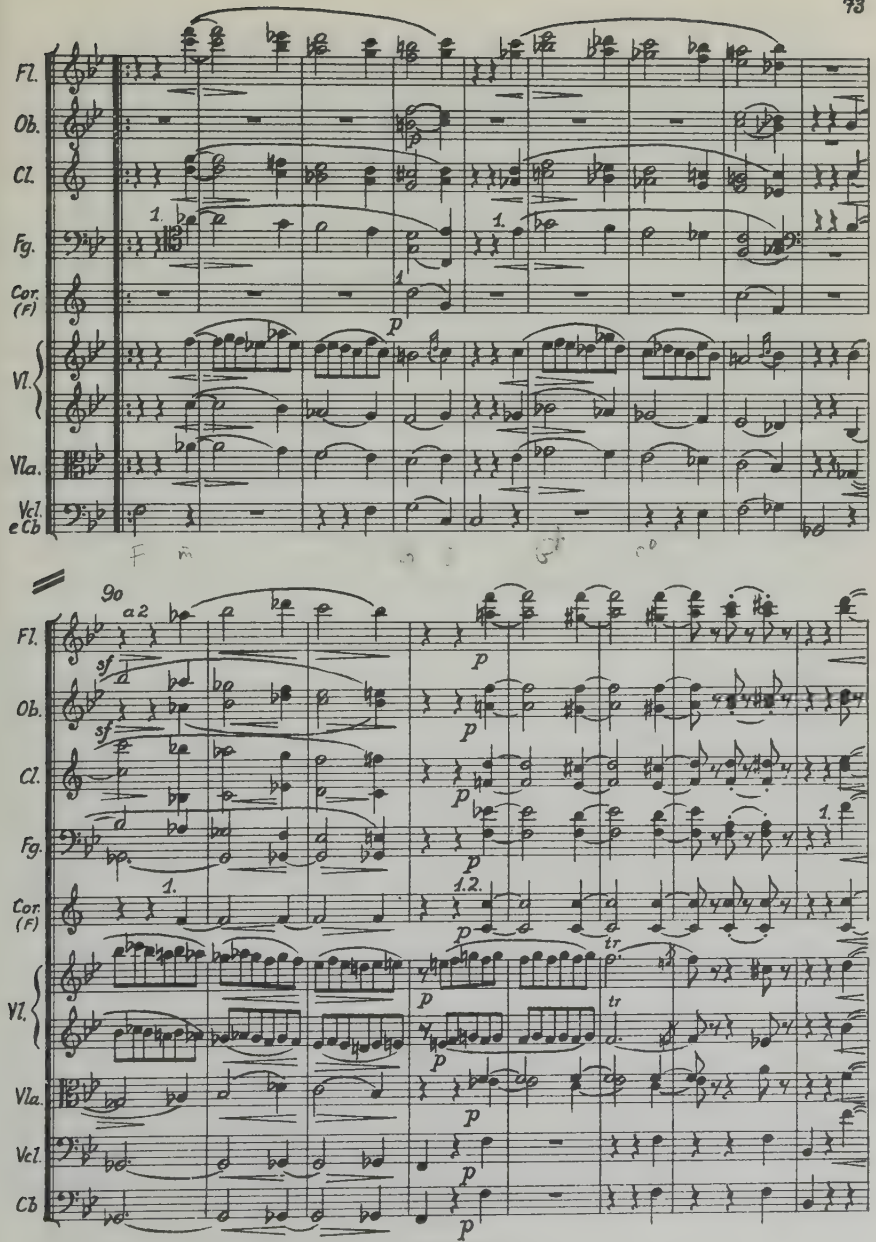
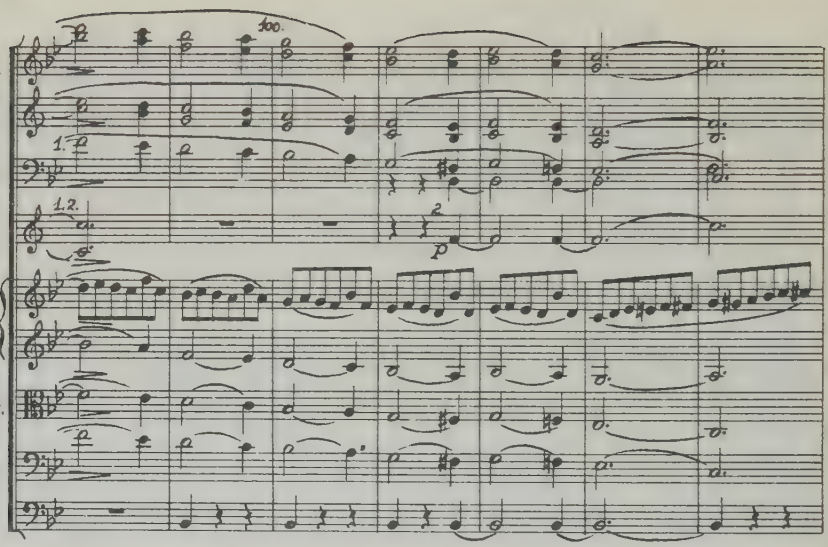

10
1.
Fl.
Ob.
Cl.
Fg.
a2
Cor. (D)
3.4.
Tr. (F)
Timp.
f
Vl.
Vla.
Vcl. e Cb.
2.
a2
20
sf
E. E. 3613

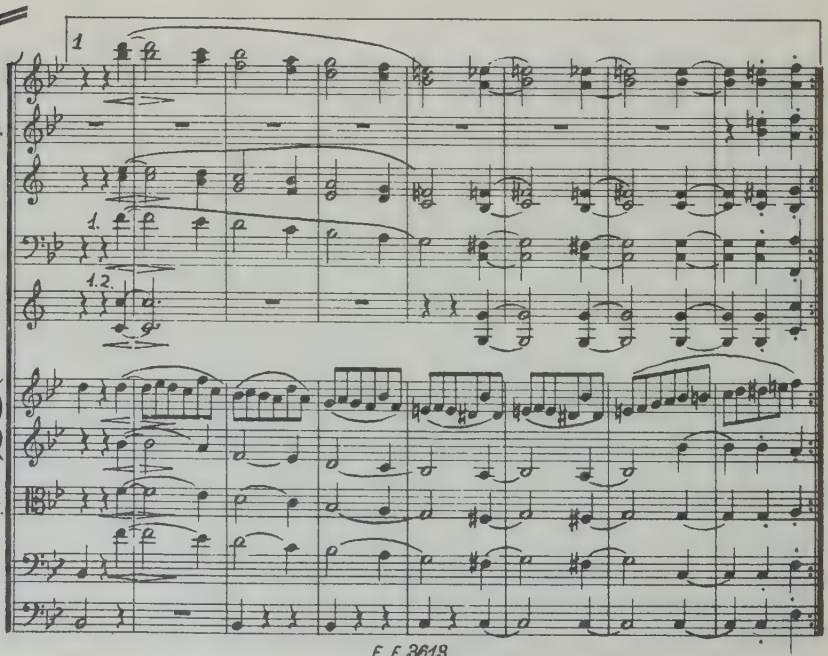

30
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Cb.
a 2
1. 2.
40

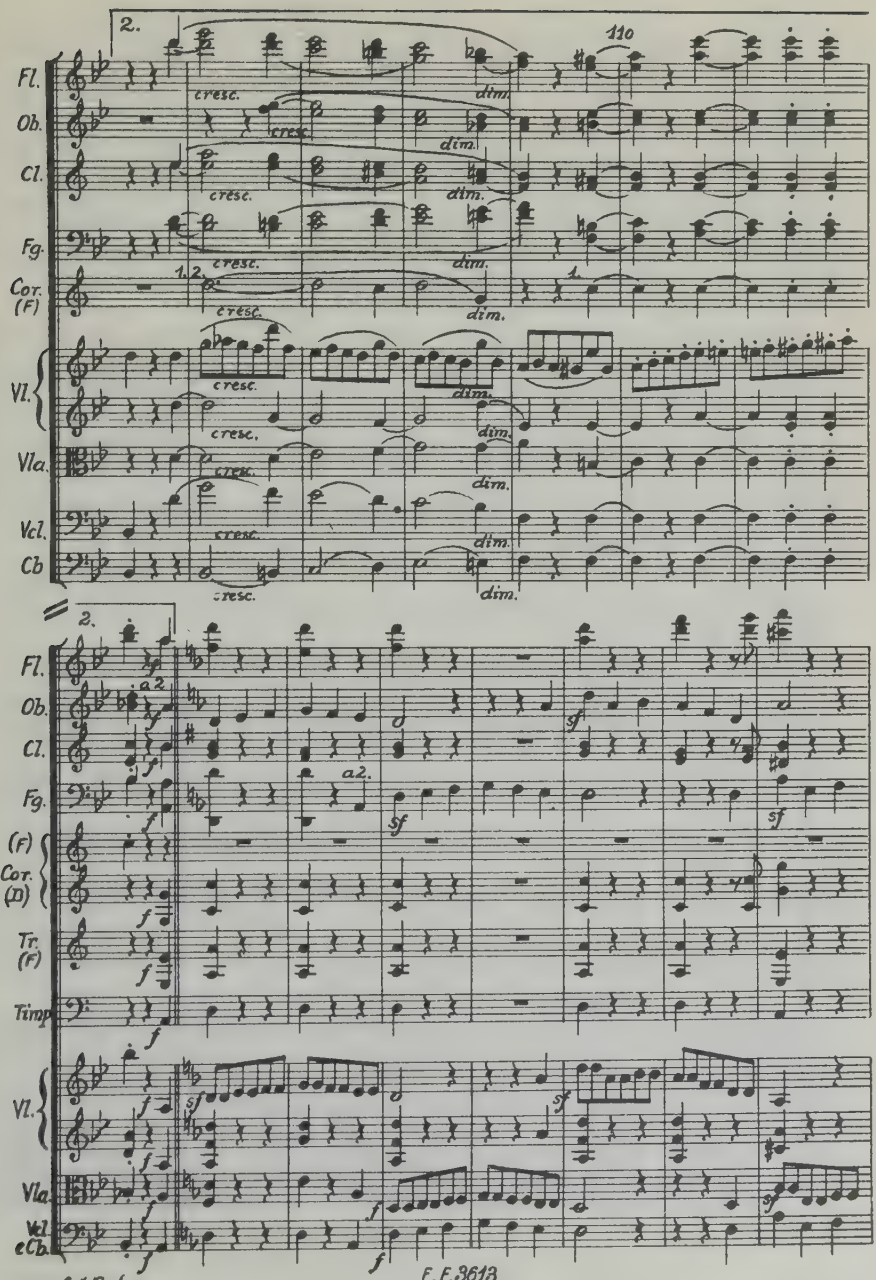

a2
Fl.
Ob.
Cl.
Fg.
Cor. (D)
Tr. (F)
Timp.
Vl.
Vla.
Vcl. e Cb.
cresc.
50
a2
sf
fsf
f
p
E. E. 3613

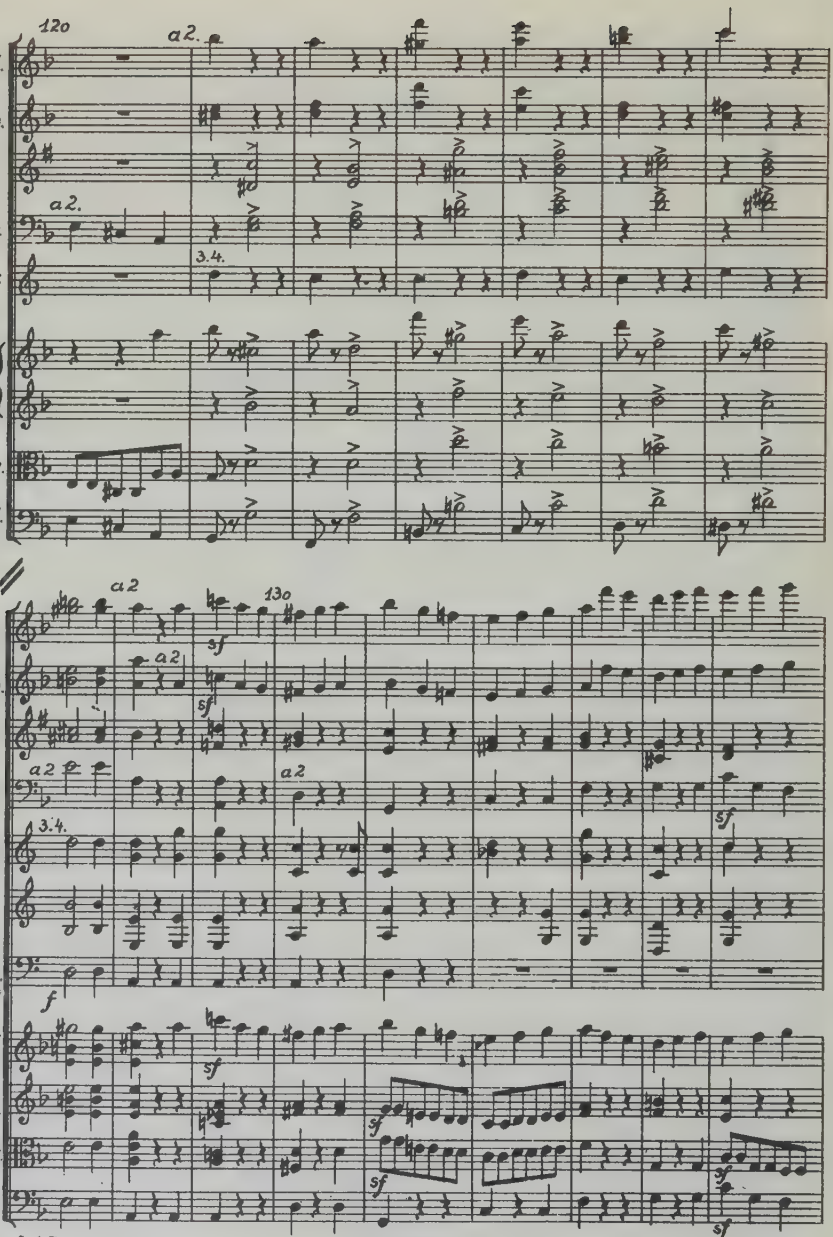

1.
Fl.
Ob.
Cl.
Fg.
3.4.
Cor (D)
Tr (F)
Timp.
Vl.
Vla.
Vcl. e Cb.
2.
60
Fl.
Ob.
Cl.
Fg.
3.4.
Cor (D)
Tr (F)
Timp
Vl.
Vla.
Vcl. e Cb.

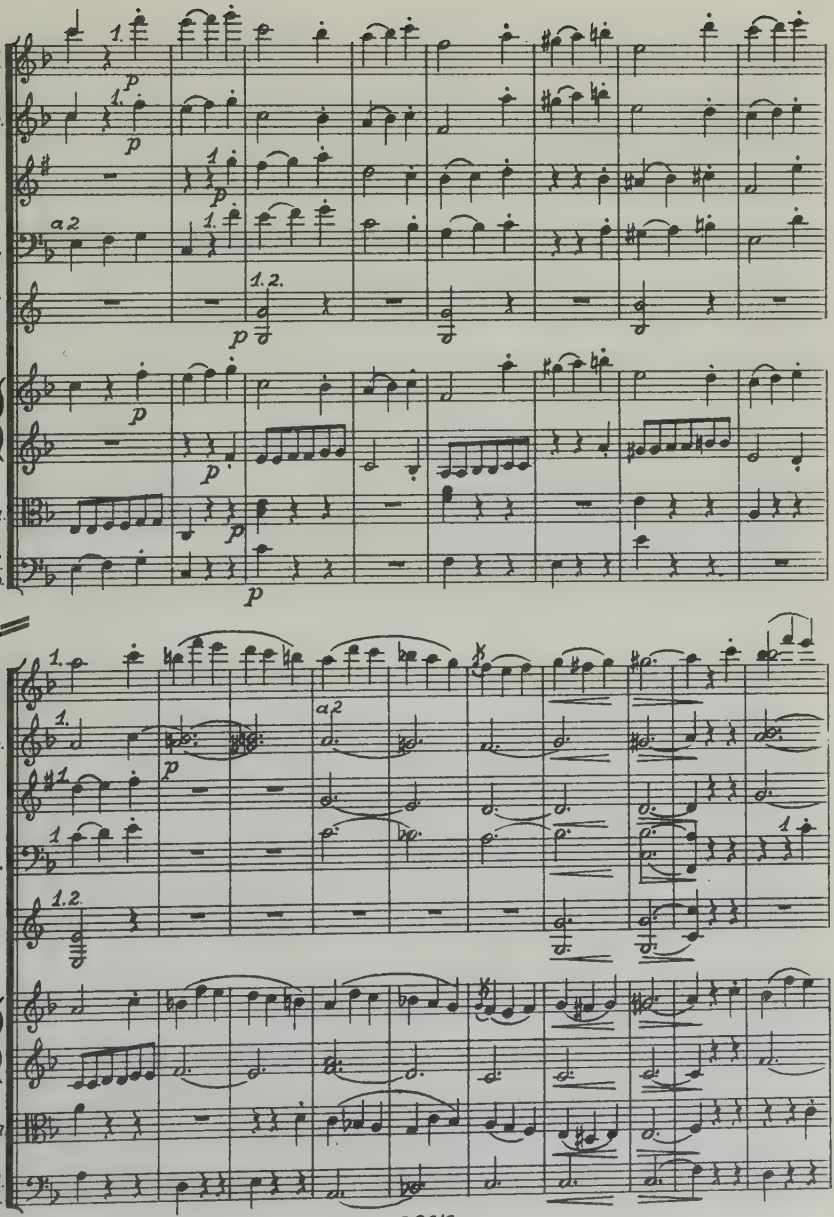
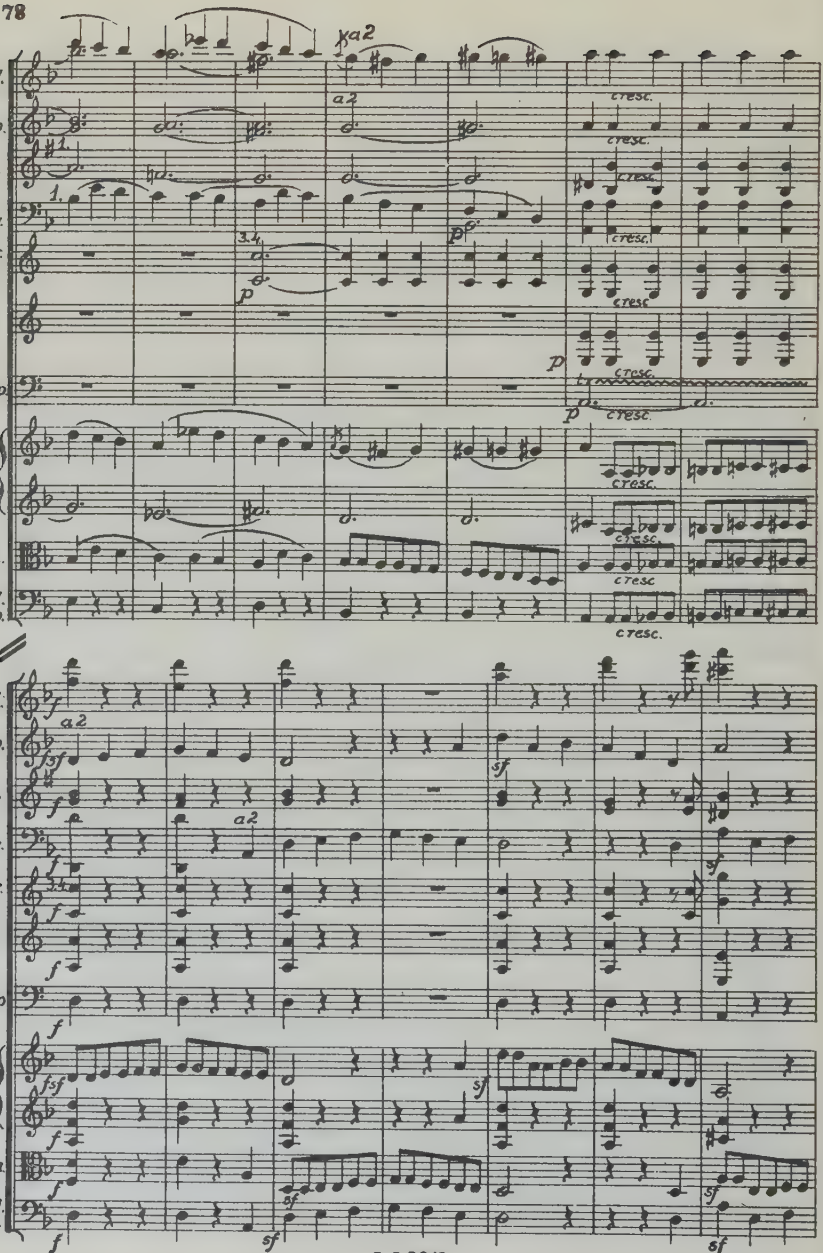

TRIO
70
Fl.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. eCb.
p dolce
1.
2.
80
Ob.
1.2.

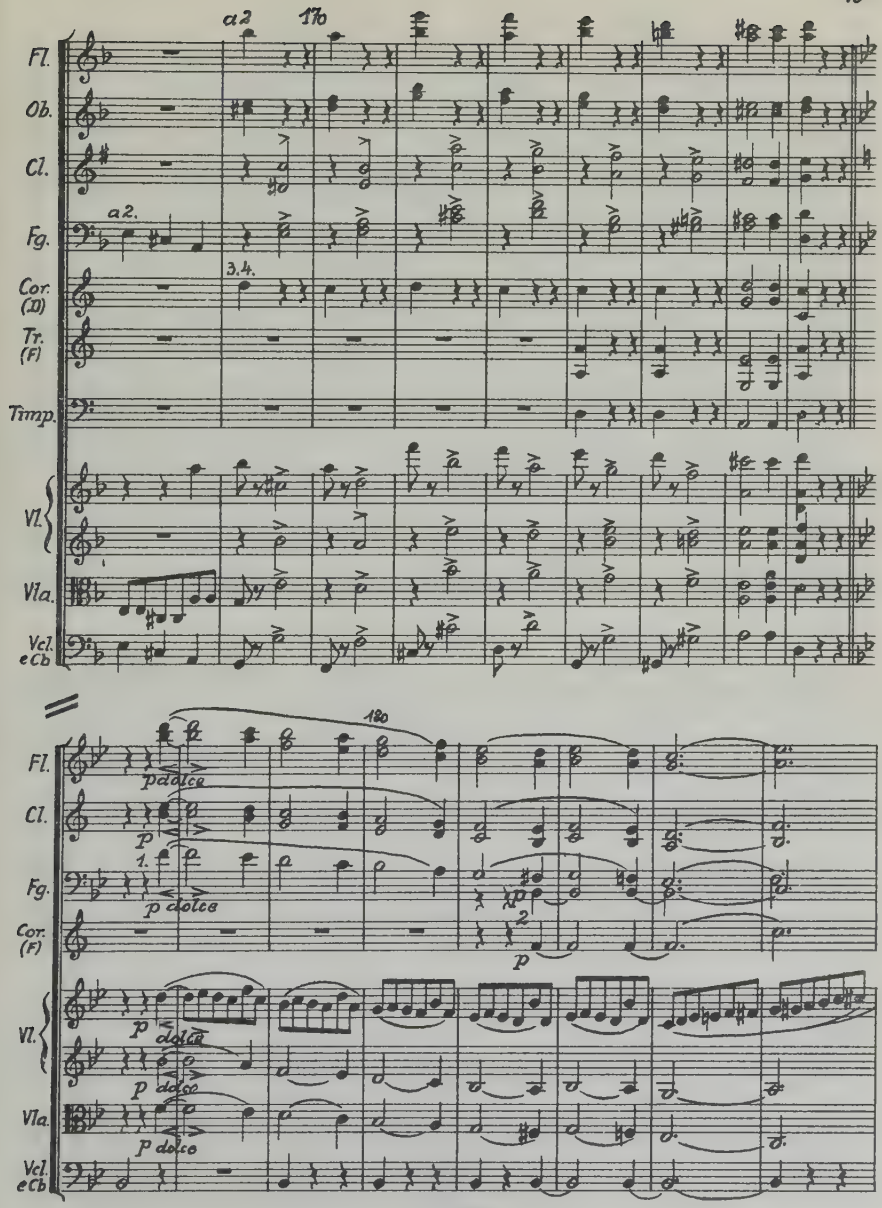

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Cb
90
a 2
sf
p
1.
1.2.
tr
Cb

Fl.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Cb.

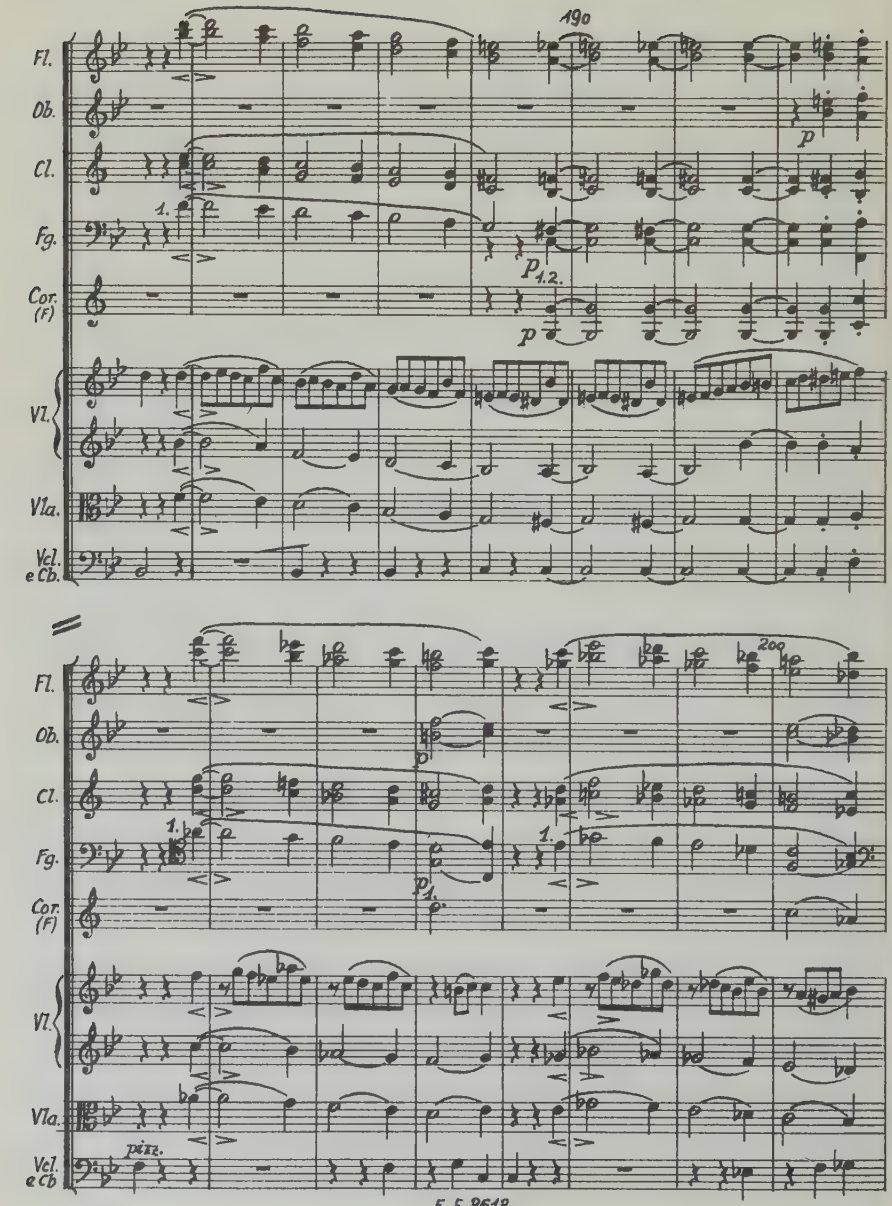

Fl.
Ob.
Cl.
Fg.
Cor (F)
Vl.
Vla.
Vcl.
Cb.

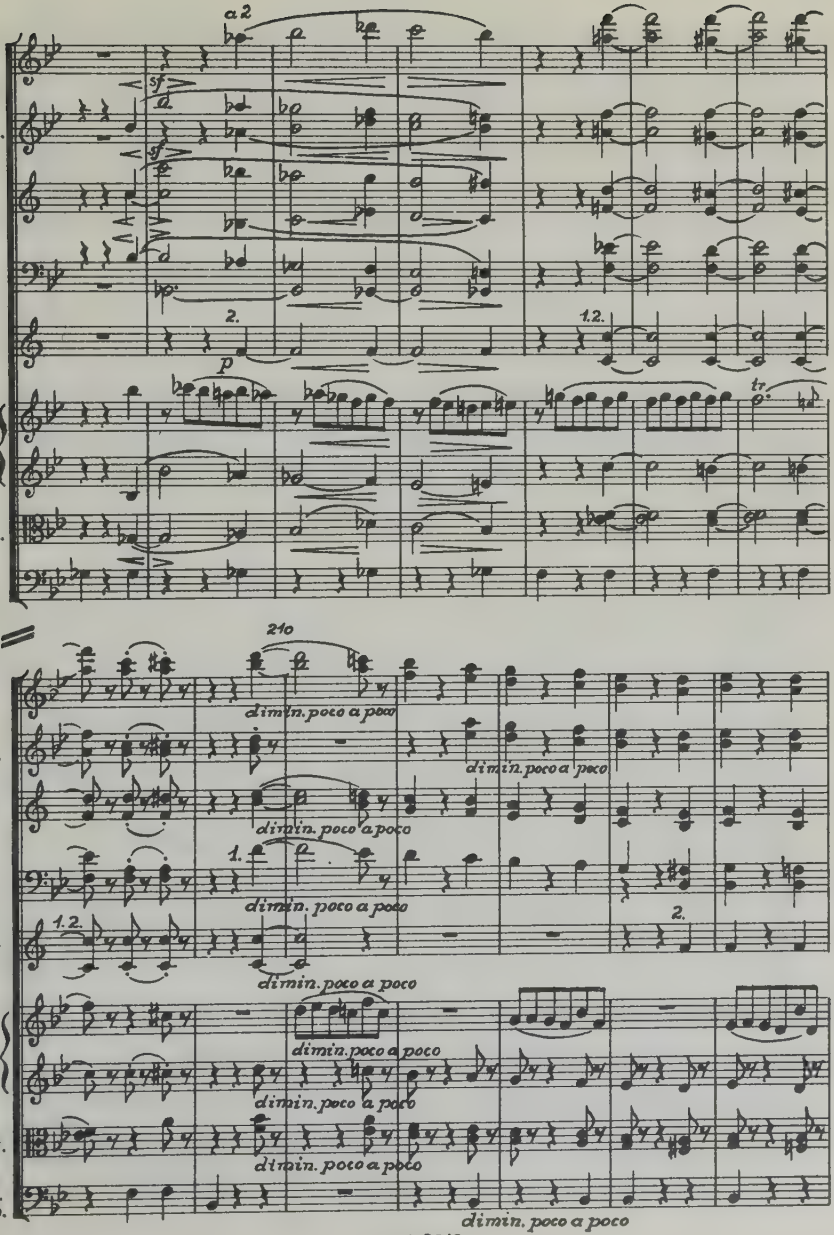

2.
110
Fl.
Ob.
Cl.
Fg.
Cor. (F)
1.2.
1.
cresc.
dim.
Vl.
Vla.
Vcl.
Cb
2.
a2.
sf
(F)
Cor. (D)
Tr. (F)
Timp
f
eCb

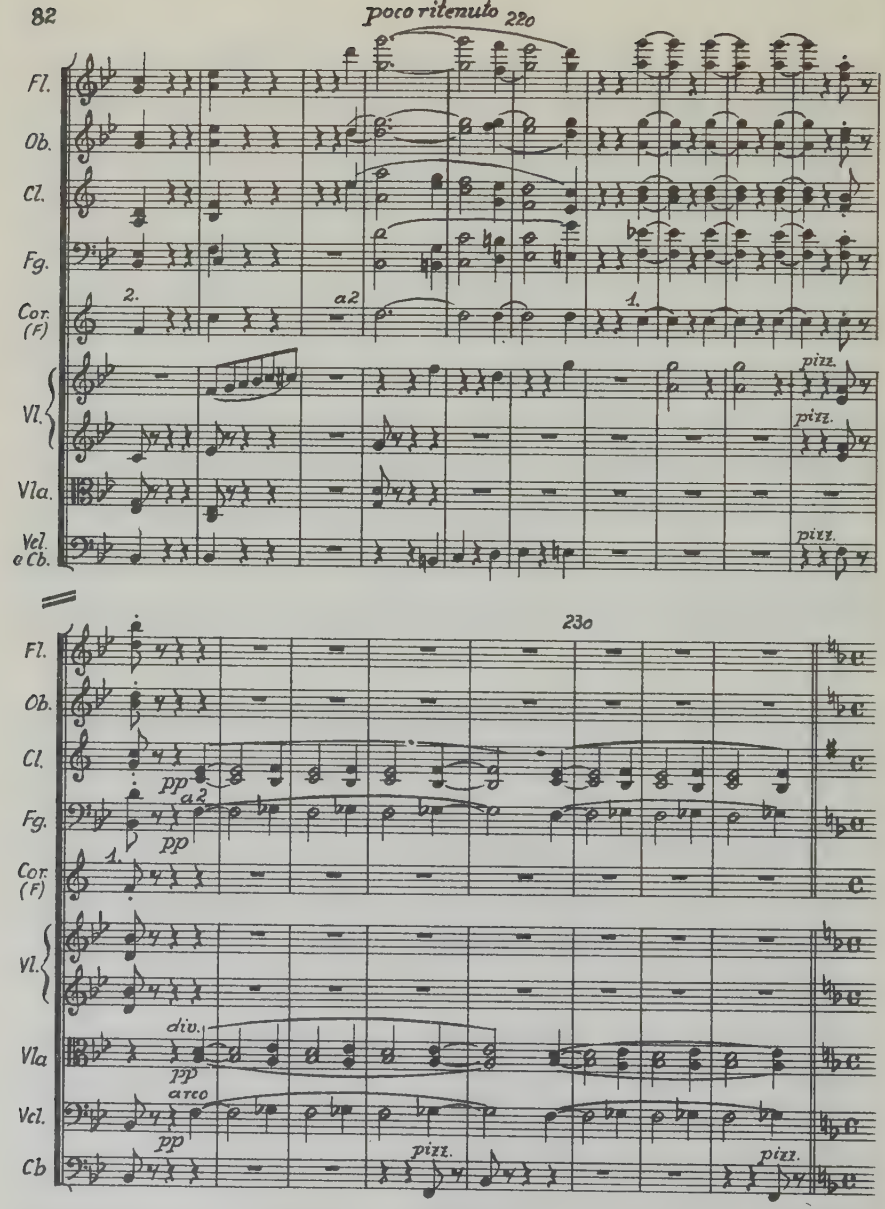
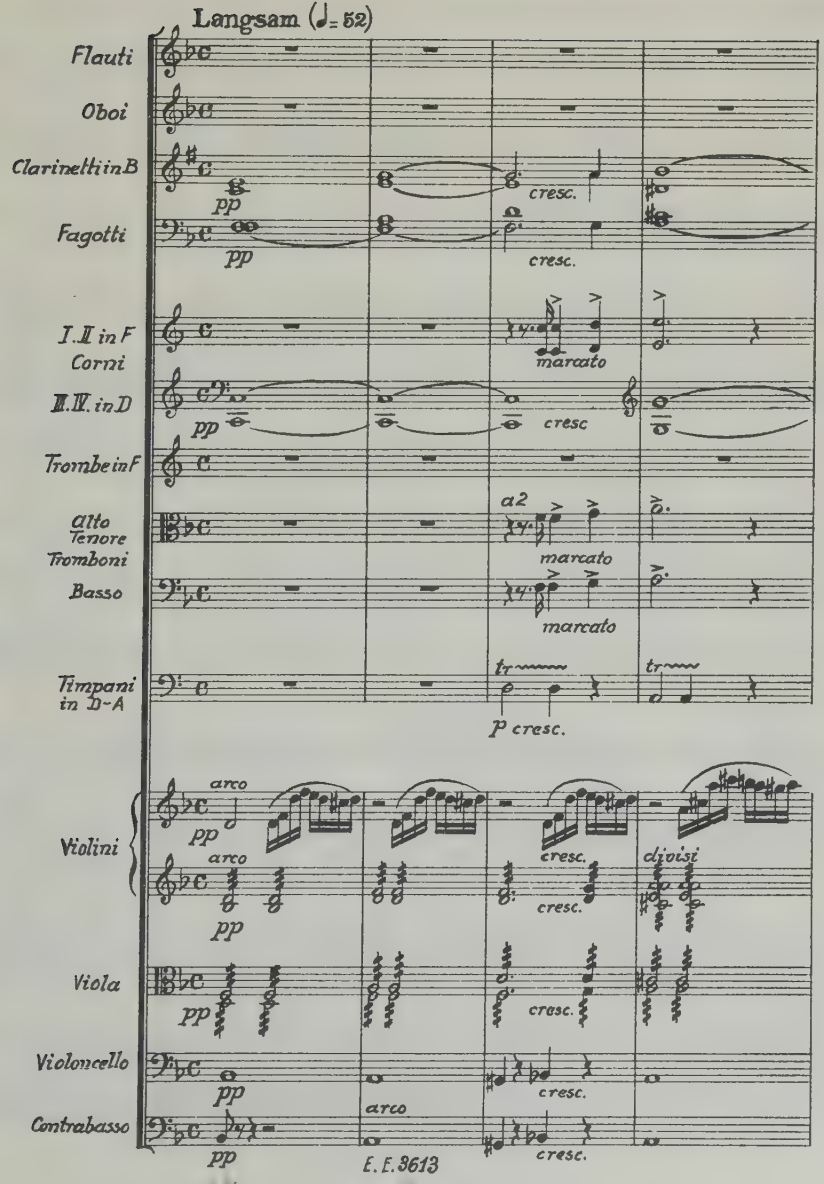

120
a 2.
Fl.
Ob.
Cl.
Fg.
a 2.
3.4.
Cor. (D)
Vl.
Vla.
Vcl. e Cb
130
a 2
sf
a 2
sf
a 2
a 2
3.4.
Cor. (D)
Tr. (F)
Timp.
f
Vl.
Vla
Vcl. e Cb.
sf

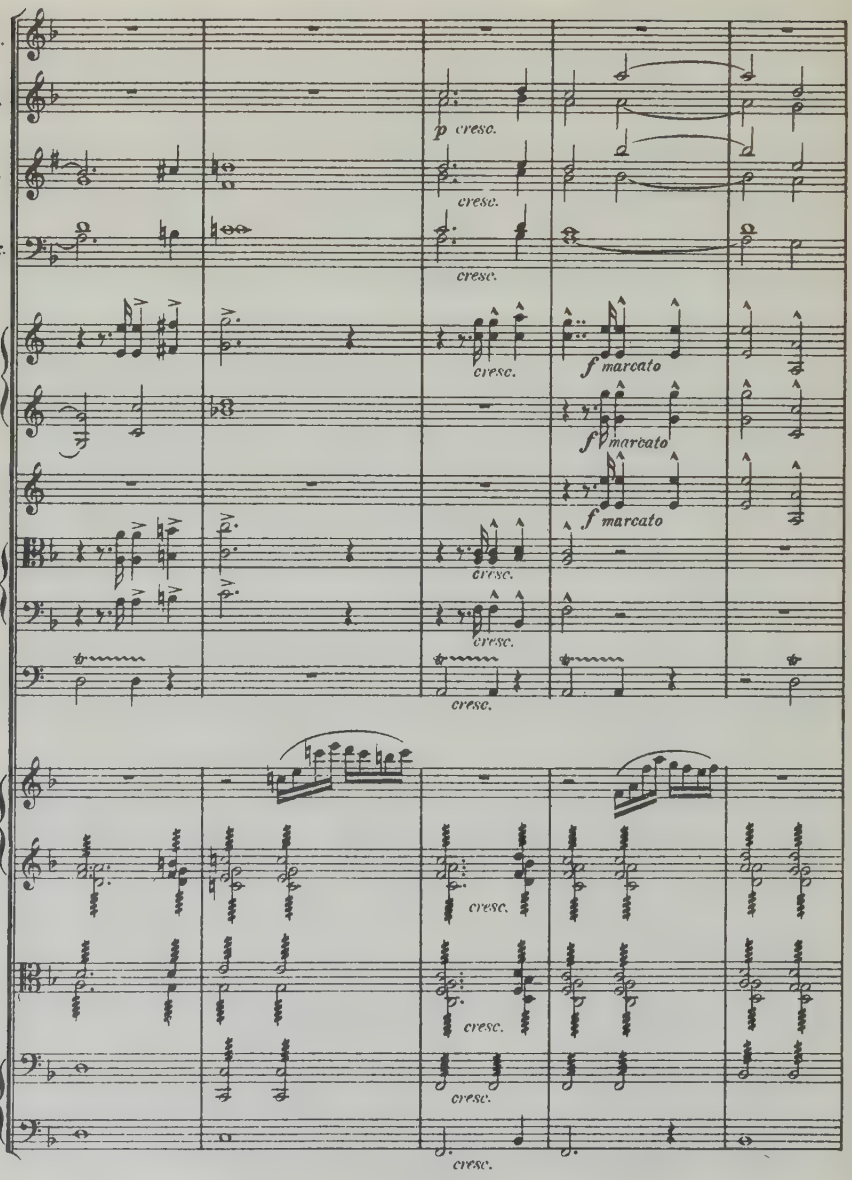

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Cb.
a 2
1.
1.2.
p

Fl.
Ob.
Cl.
Fg.
Cor. (D)
Tr. (F)
Timp.
Vl.
Vla.
Vcl. e Cb.
a2
cresc.
p
f
sf
ff


a2
170
Fl.
Ob.
Cl.
a2.
Fg.
3.4.
Cor. (D)
Tr. (F)
Timp.
Vl.
Vla.
Vcl. eCb
180
p dolce
p
1.
p dolce
2
p
Fl.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. eCb


190
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Cb.
1.
p
1.2.
200
pizz.

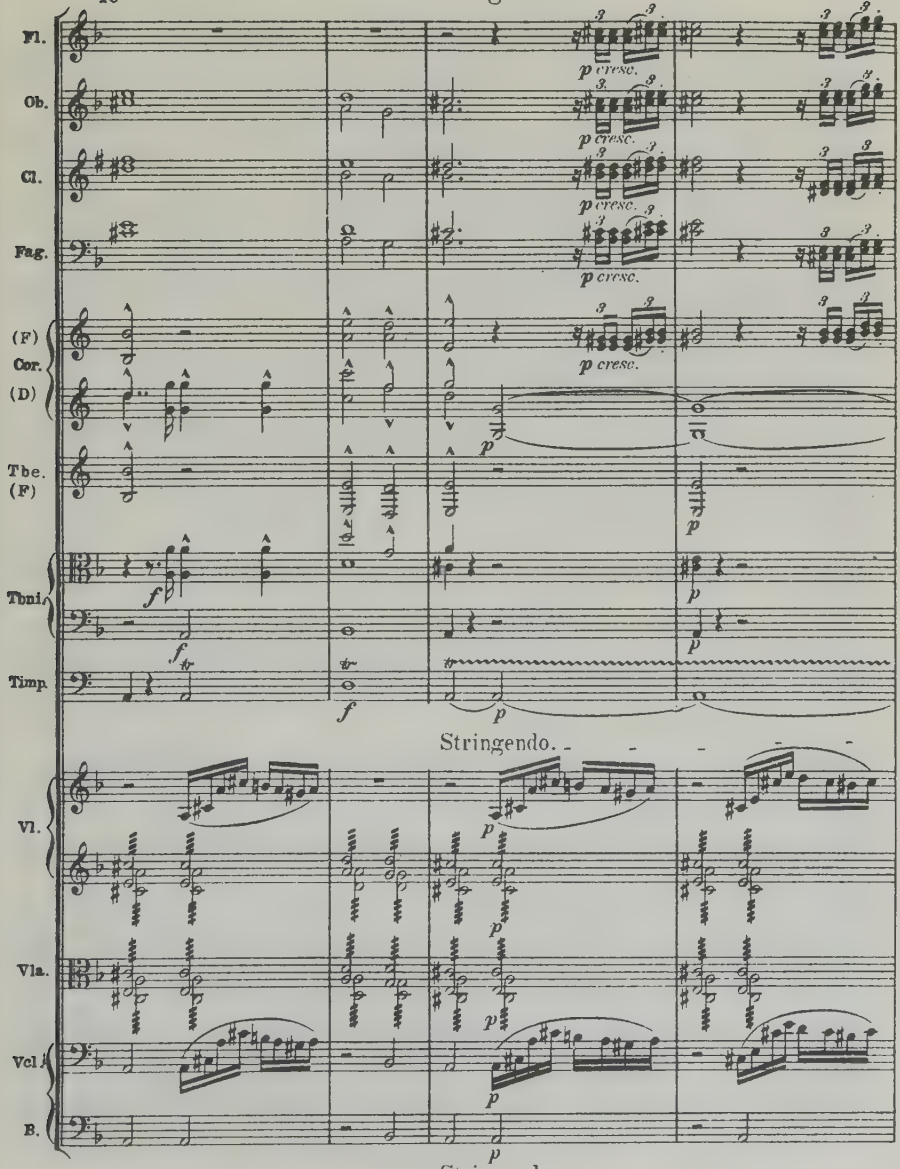

a 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. eCb.
sf
p
2.
1.2.
tr.
21o
dimin. poco a poco
1.
2.


poco ritenuto
220
Fl.
Ob.
Cl.
Fg.
Cor. (F)
2.
a2
1.
Vl.
pizz.
pizz.
Vla.
Vcl. e Cb.
pizz.
230
Fl.
Ob.
Cl.
pp
Fg.
a2
pp
Cor. (F)
1.
Vl.
Vla
div.
pp
Vcl.
arco
pp
Cb
pizz.
pizz.

Langsam (♩= 52)
Flauti
Oboi
Clarinetti in B
Fagotti
I. II. in F
Corni
III. IV. in D
Trombe in F
Alto
Tenore
Tromboni
Basso
Timpani
in D-A
Violini
Viola
Violoncello
Contrabasso
pp
cresc.
marcato
a2
arco
divisi
p cresc.
E. E. 3613

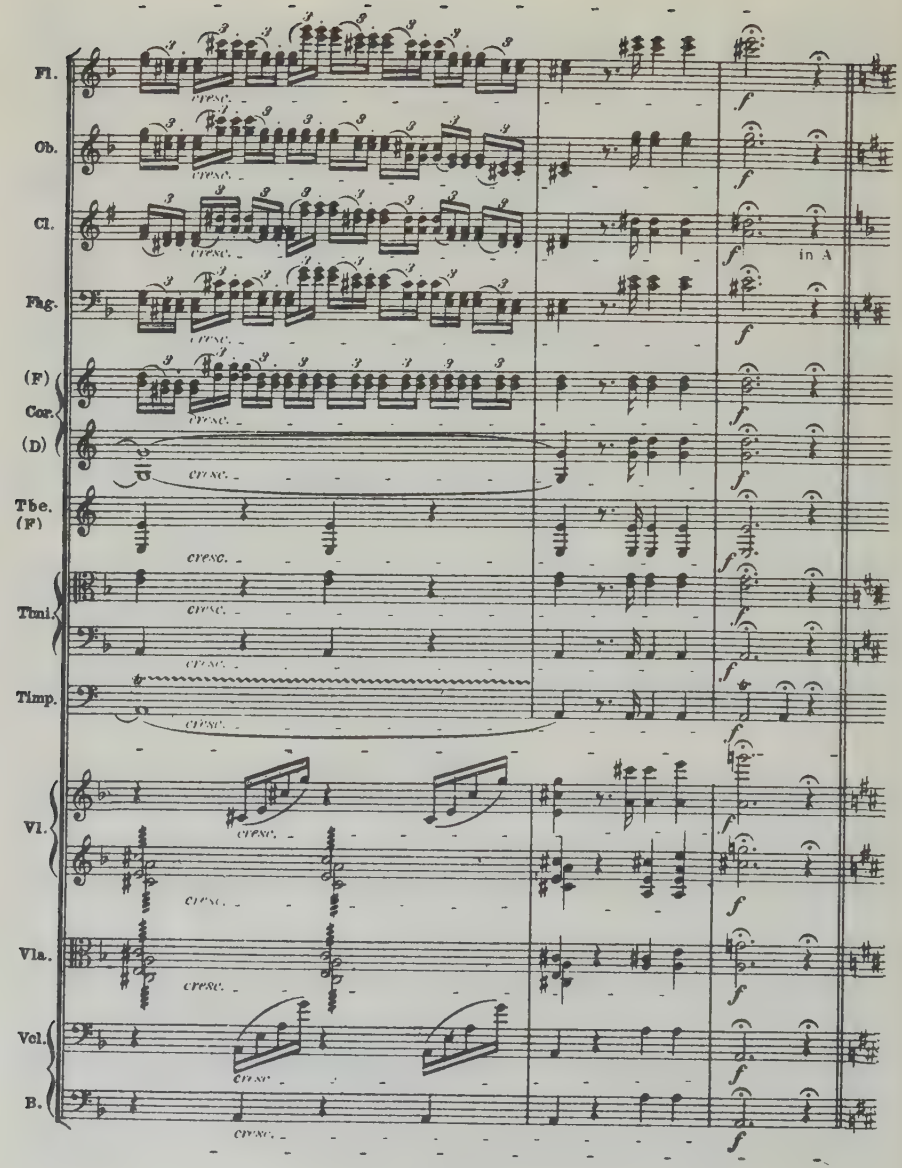

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl.
B.
p cresc.
cresc.
cresc.
cresc.
f marcato
f marcato
f marcato
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

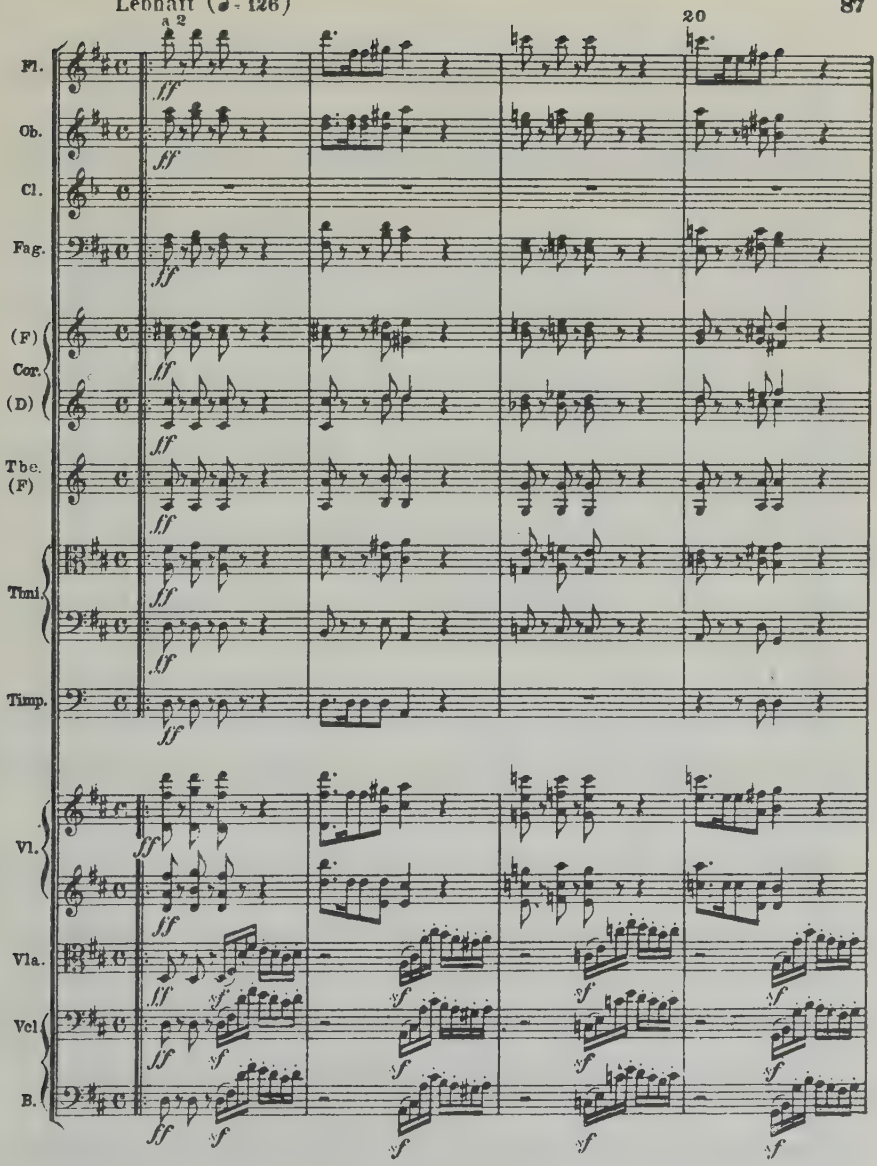
10

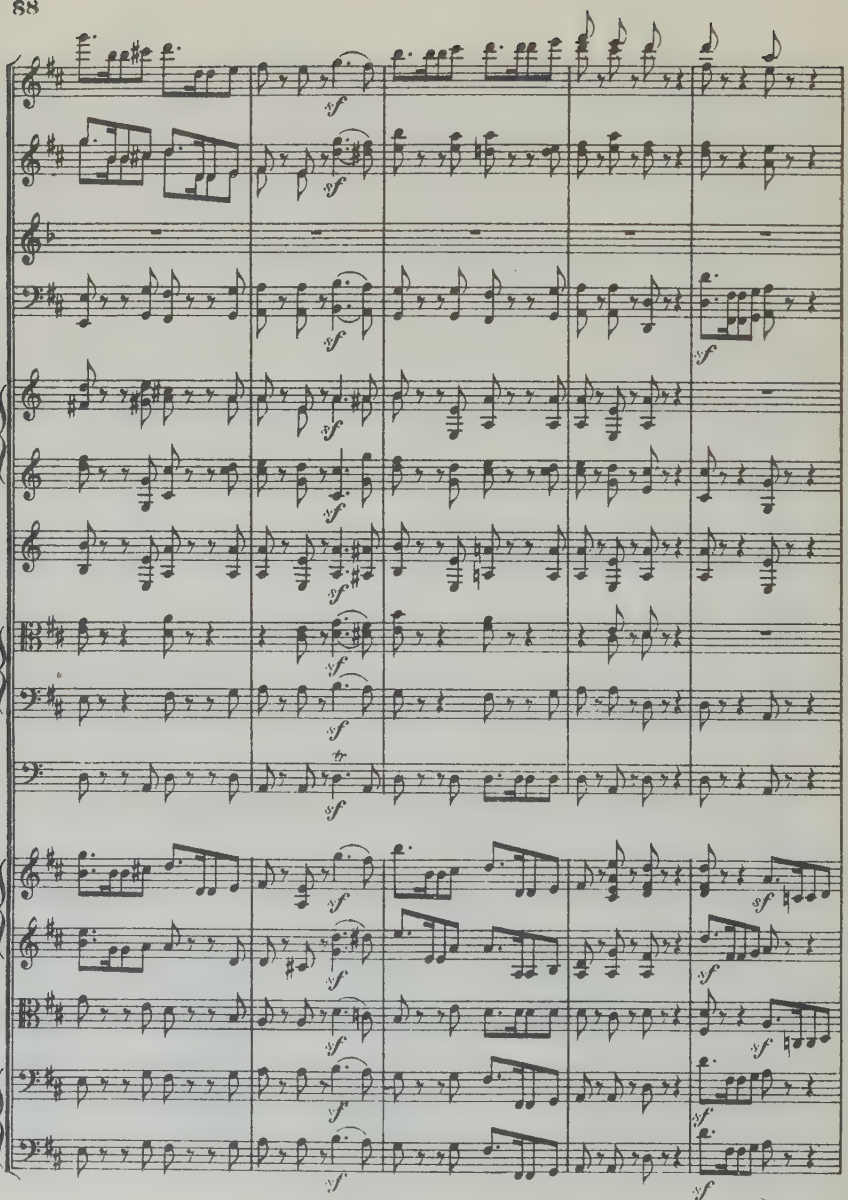
Stringendo.

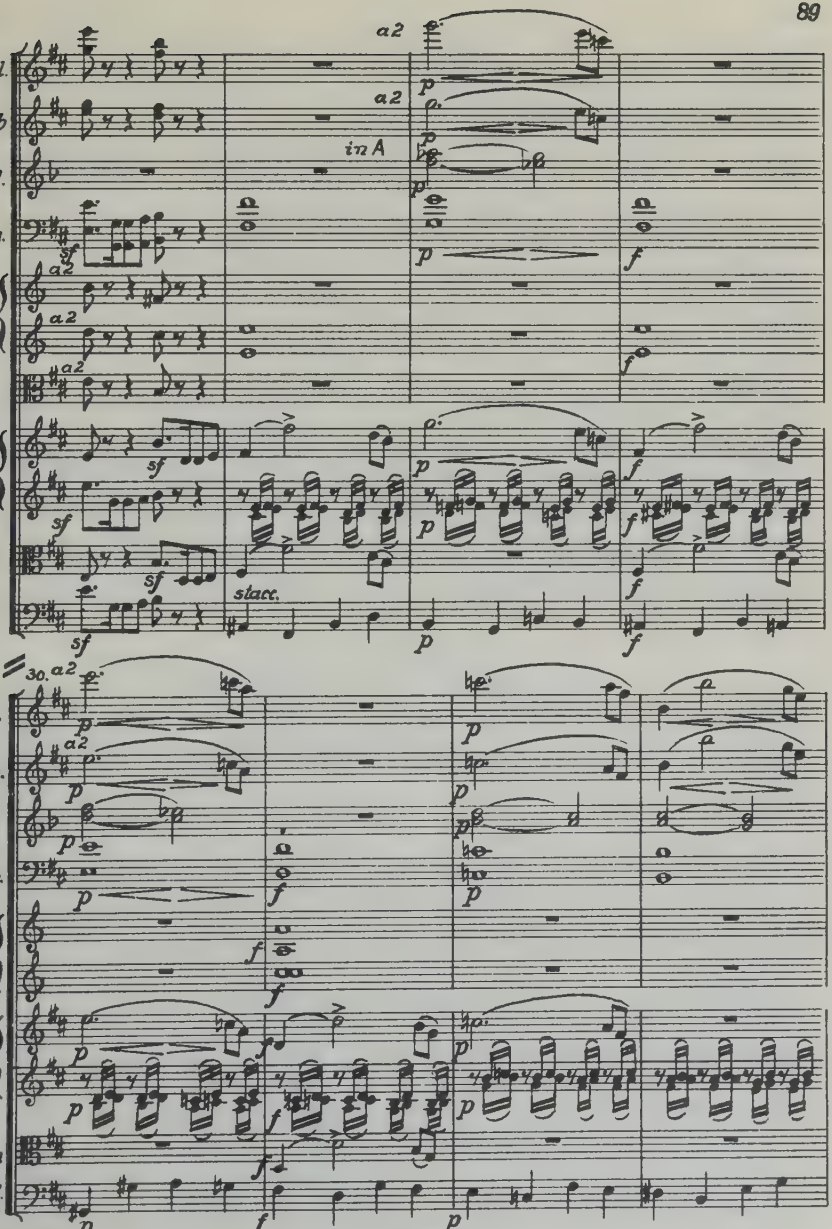


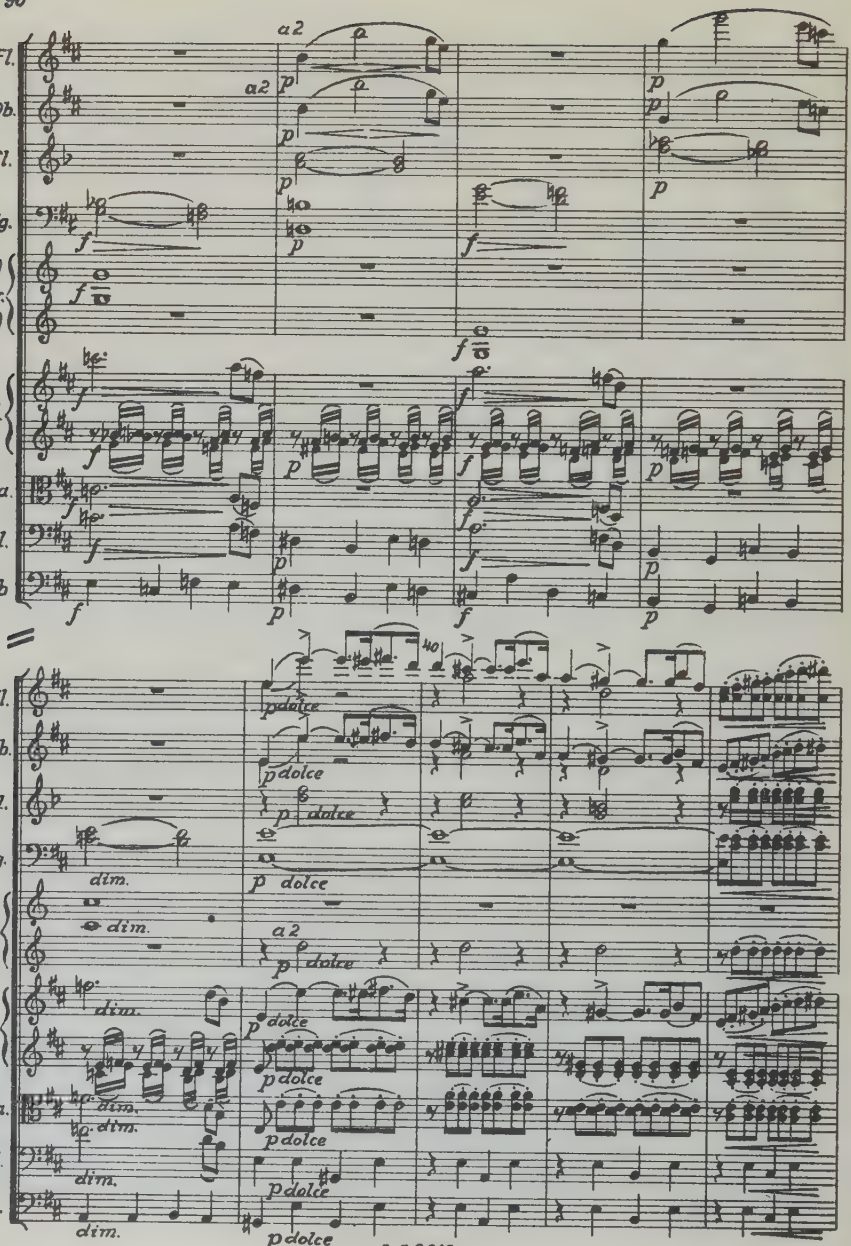
Stringendo.

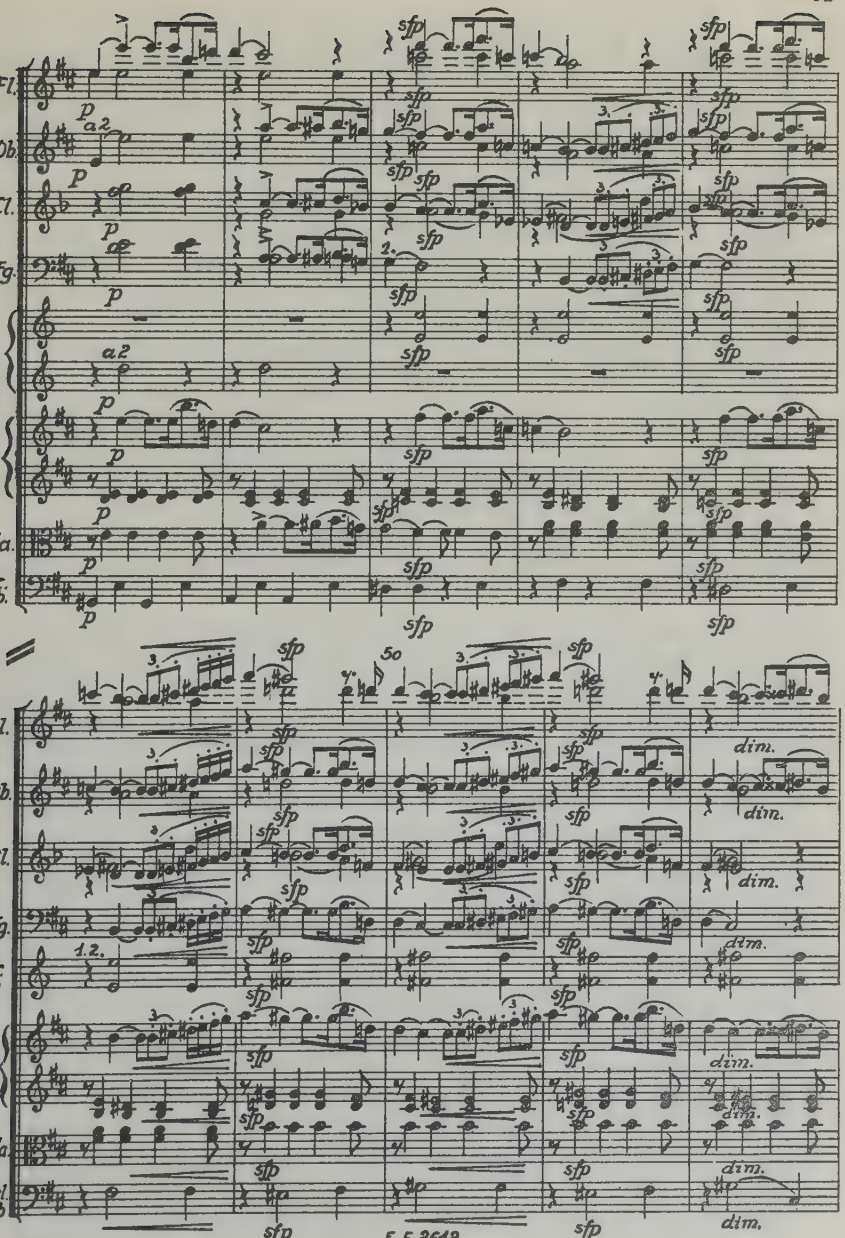

Fl.
Ob.
Cl.
in A
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
f

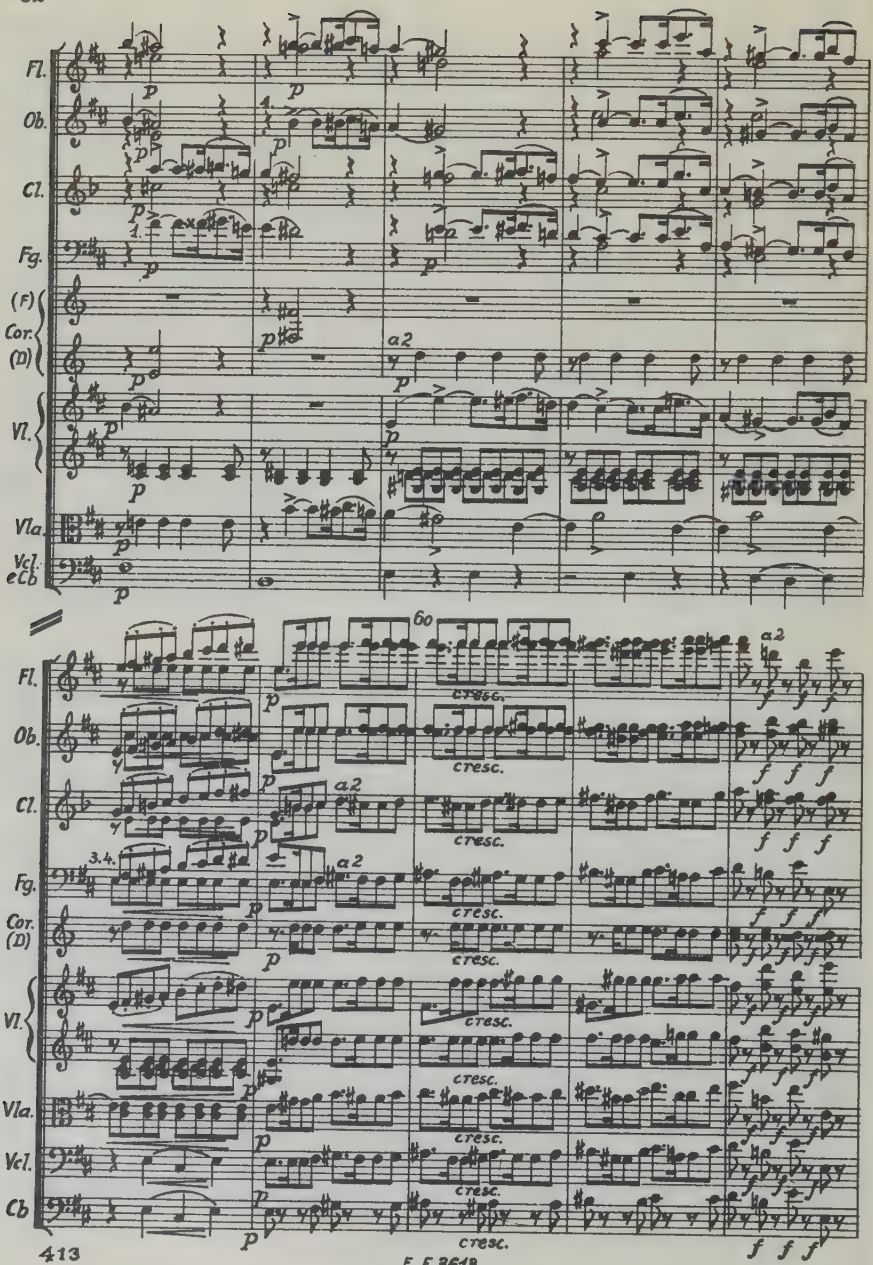

Lebhaft (♩. 126)
a 2
20
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl
B.

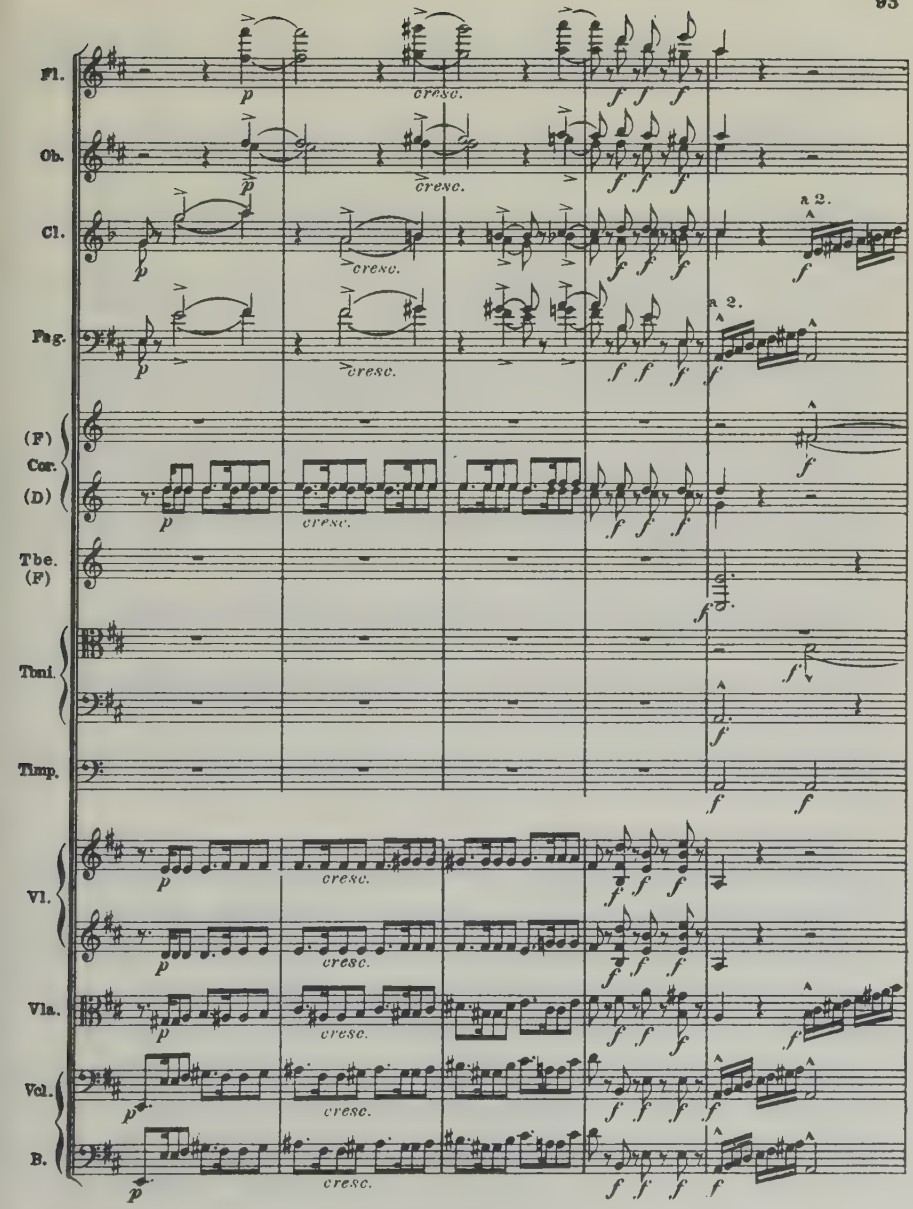

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
sf
tr

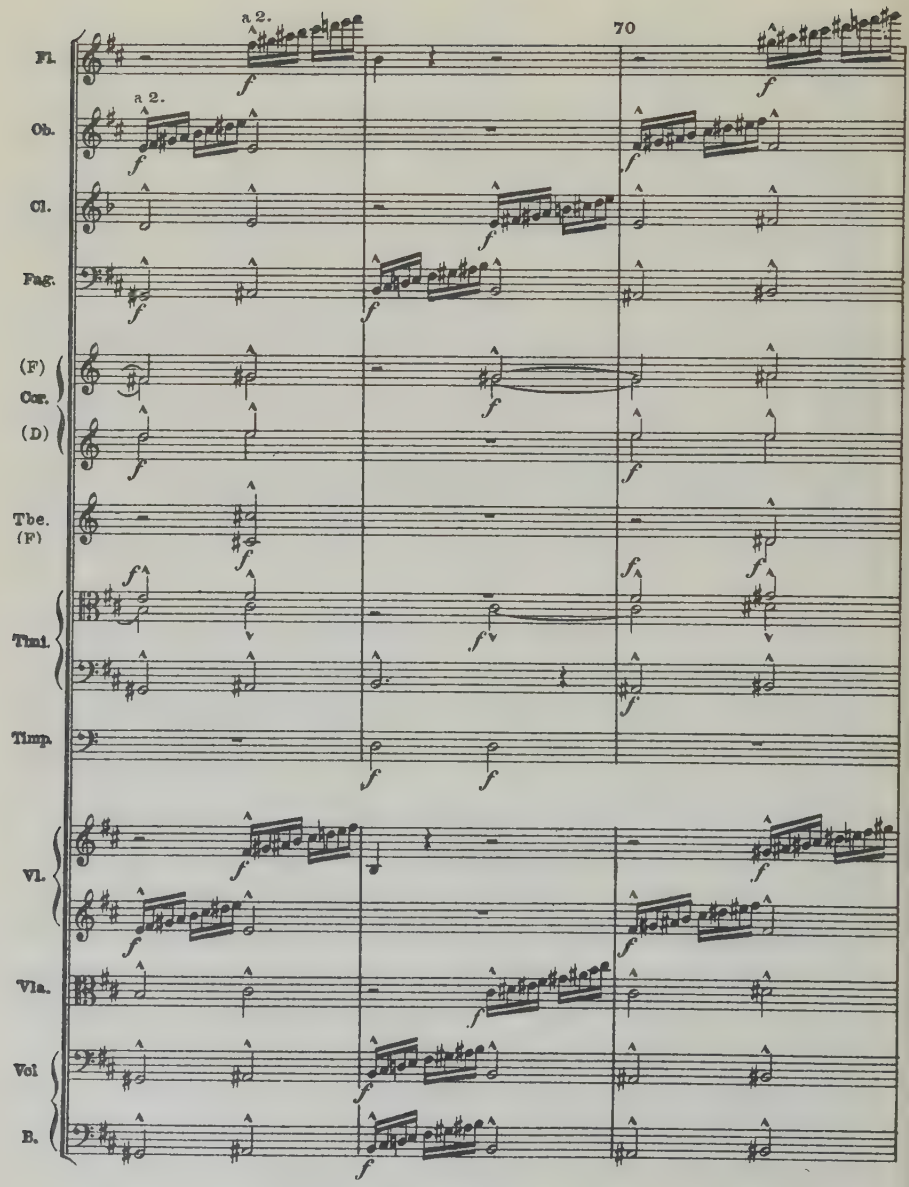

a2
Fl.
Ob
Cl.
Fg.
(F)
Cor.
(D)
Trb.
Vl.
Vla.
Vcl.
e Cb
in A
sf
p
f
stacc.
30.
a2

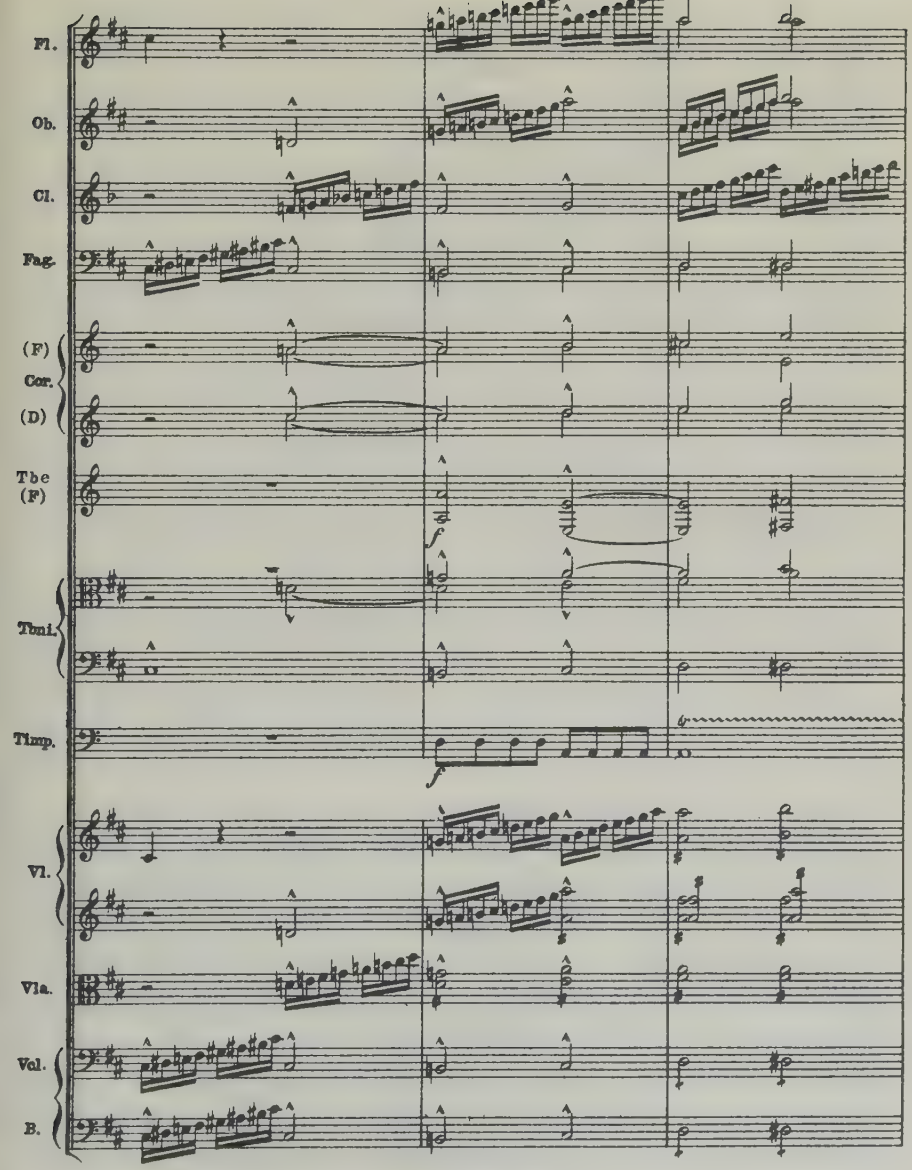

Fl.
Ob.
Cl.
Fg.
(F) Cor. (D)
Vl.
Vla.
Vcl.
Cb
a2
40
dim.
p dolce

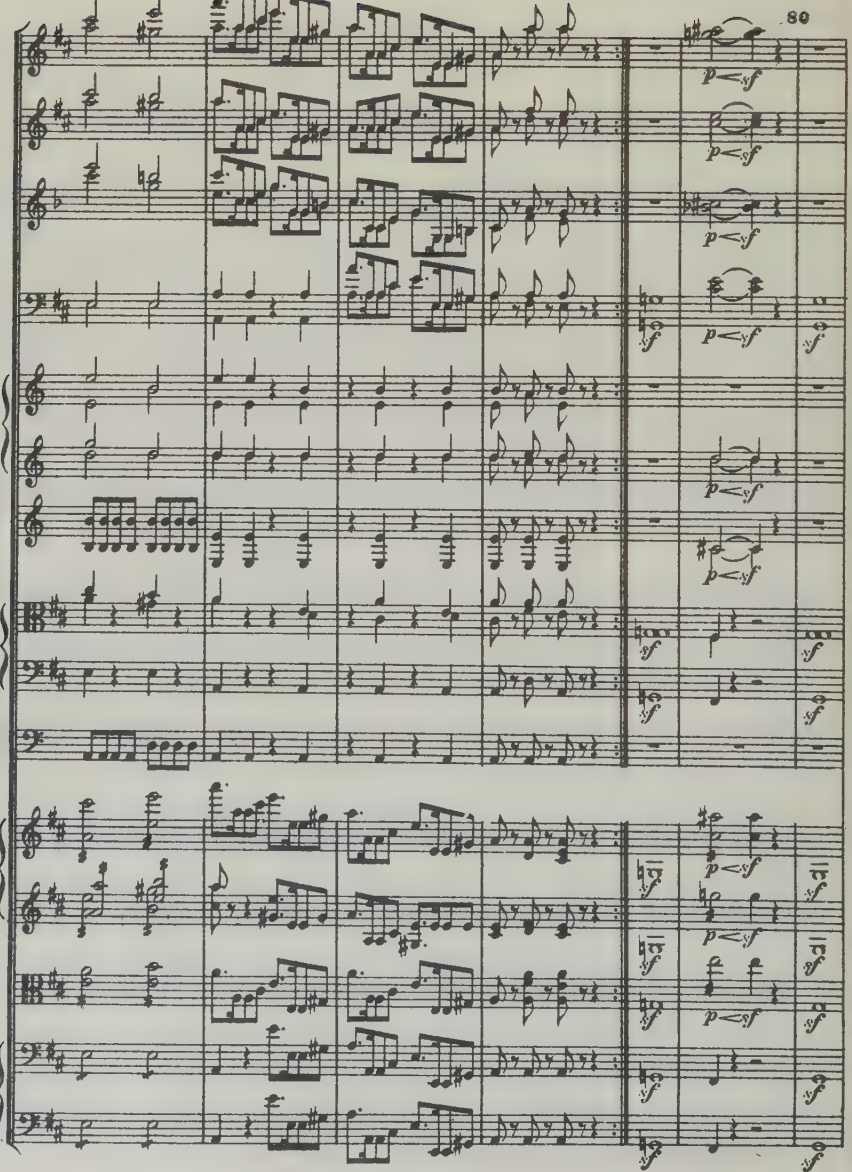

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(in)
Vl.
Vla.
Vc.
e Cb.
a2
1.
1.2.
50
dim.

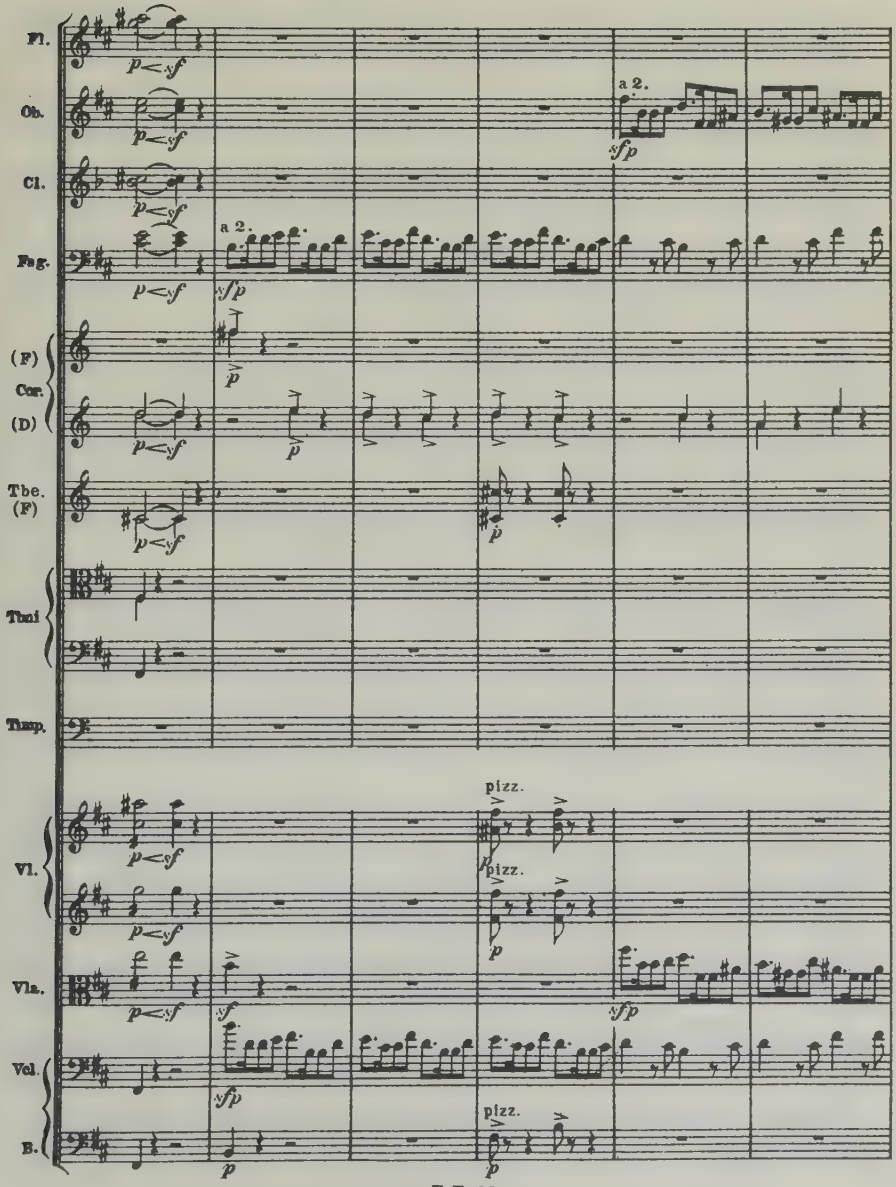

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vcl.
eCb
a2
60
cresc.
3.4.
Cb

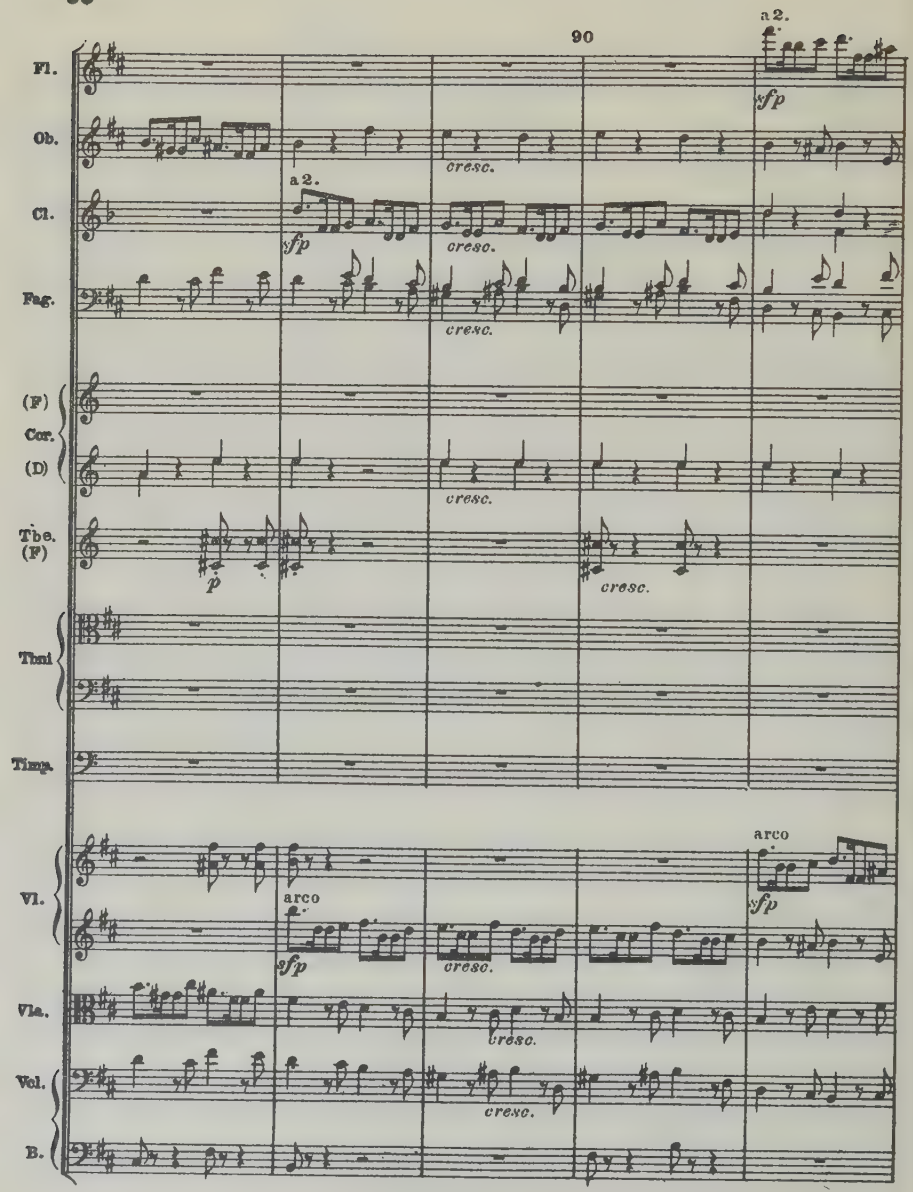

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
cresc.
a 2.

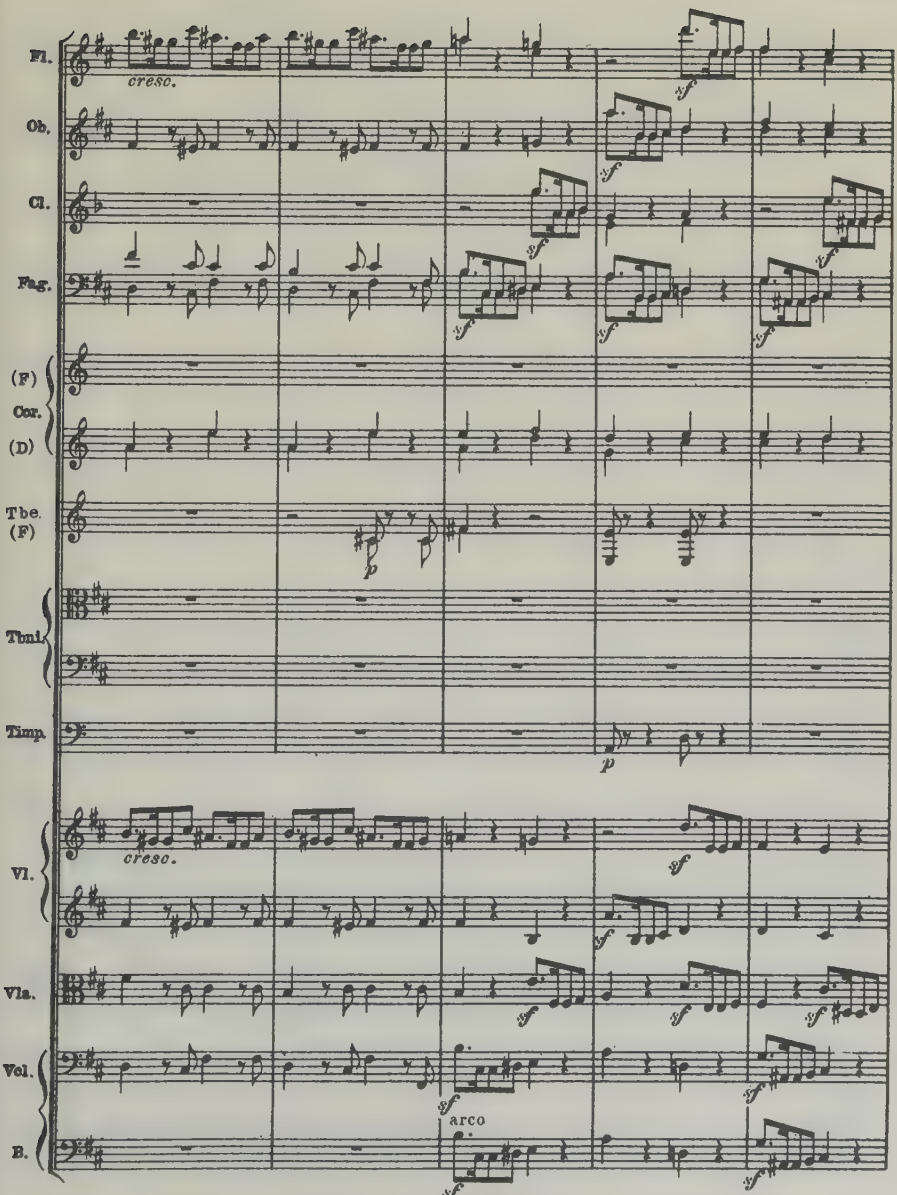

a 2.
70
Fl.
a 2.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Timp.
Vl.
Vla.
Vcl
B.

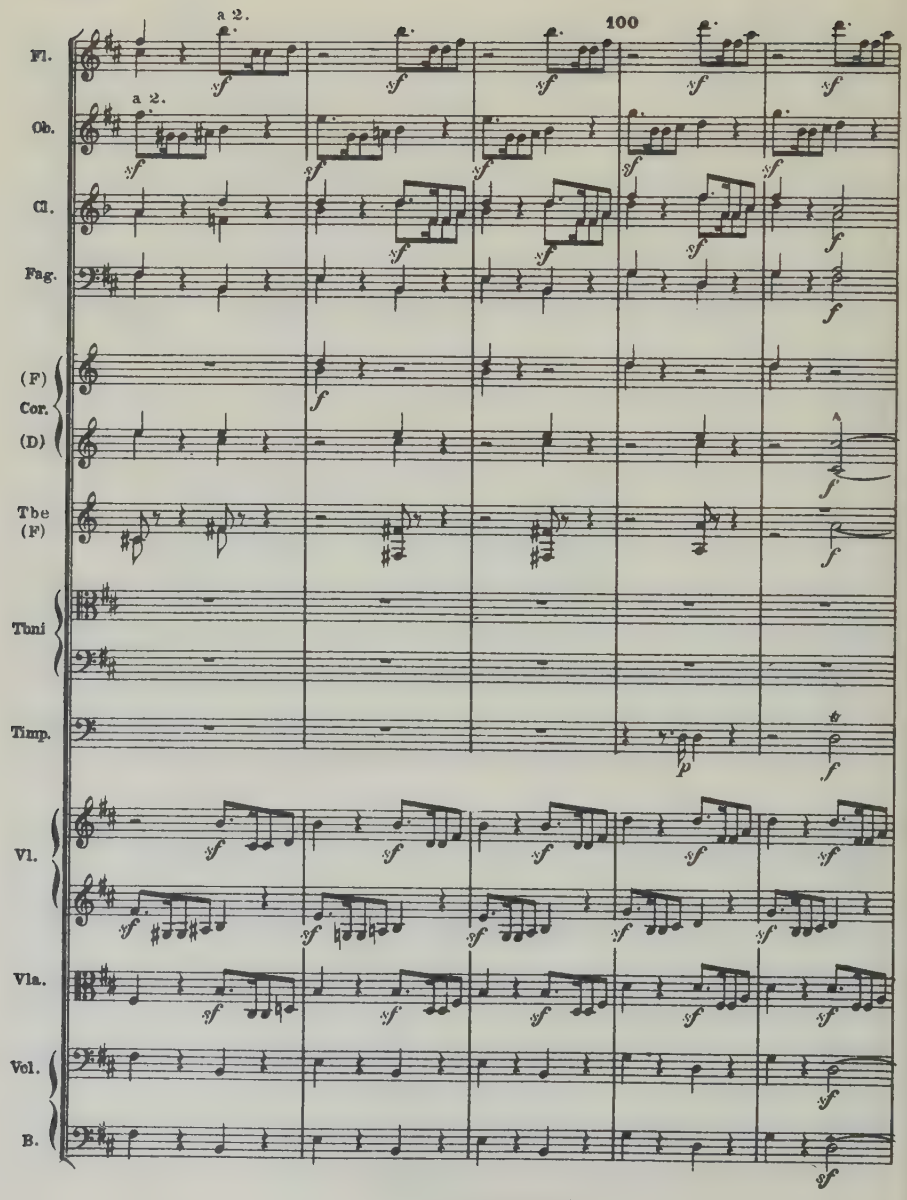

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Tbni.
Timp.
Vl.
Vla.
Vcl.
B.
f
f

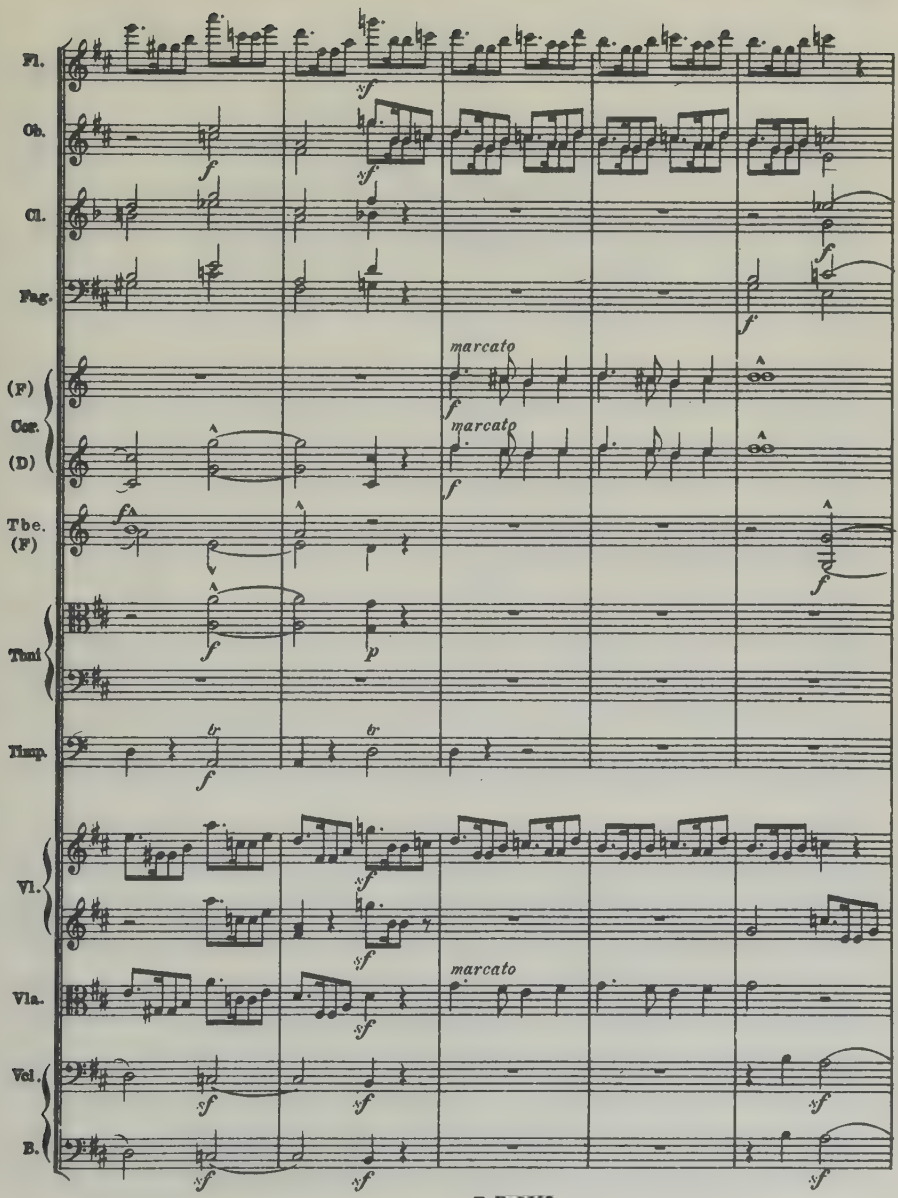

89
Fl.
Ob.
Cl
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp
Vl.
Vla.
Vcl.
B.
p<sf
sf

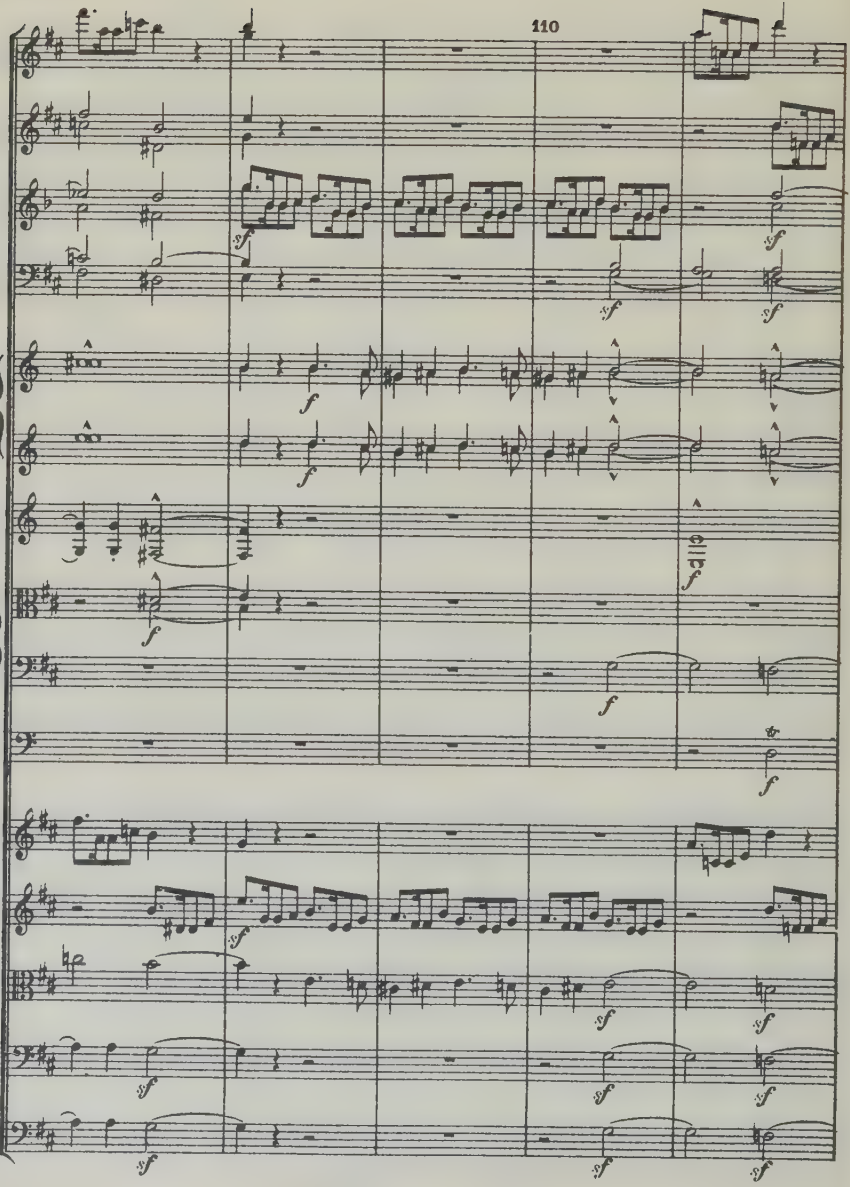

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
pizz.

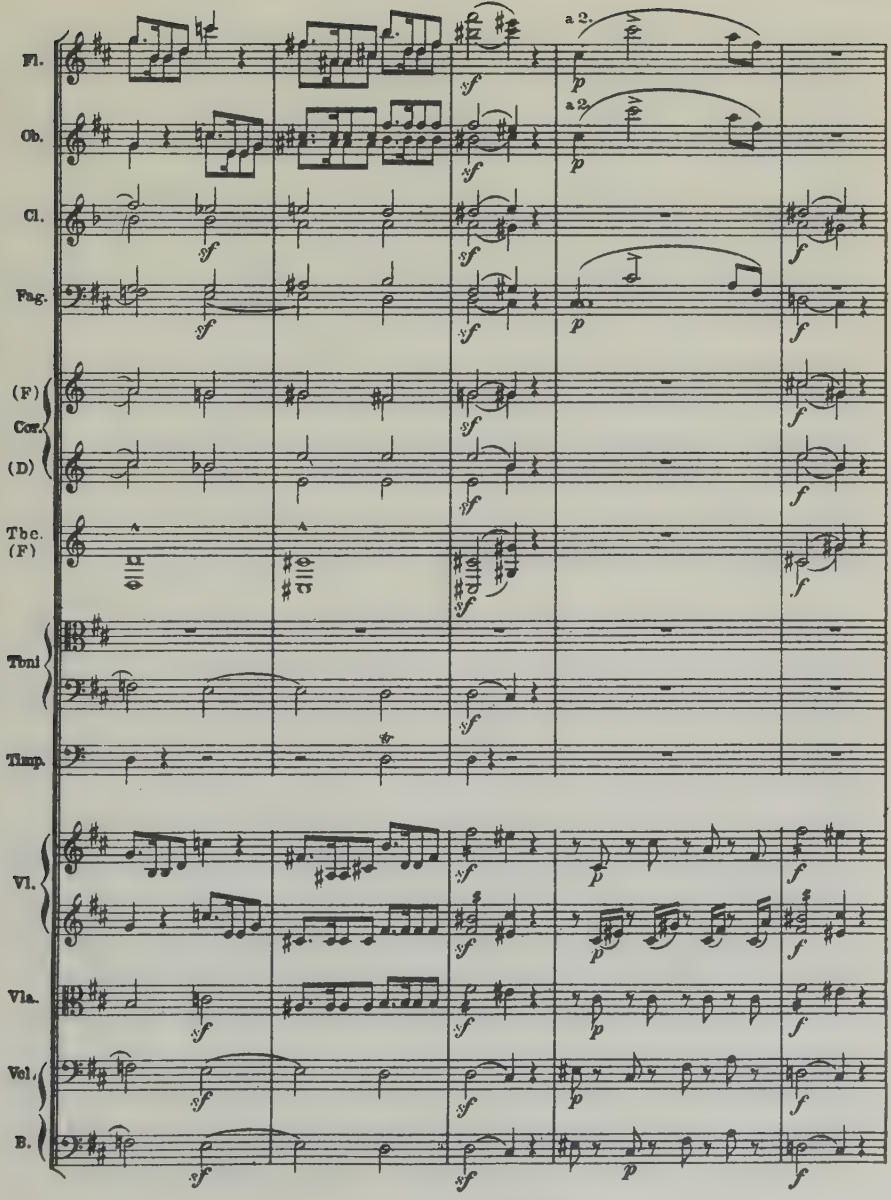
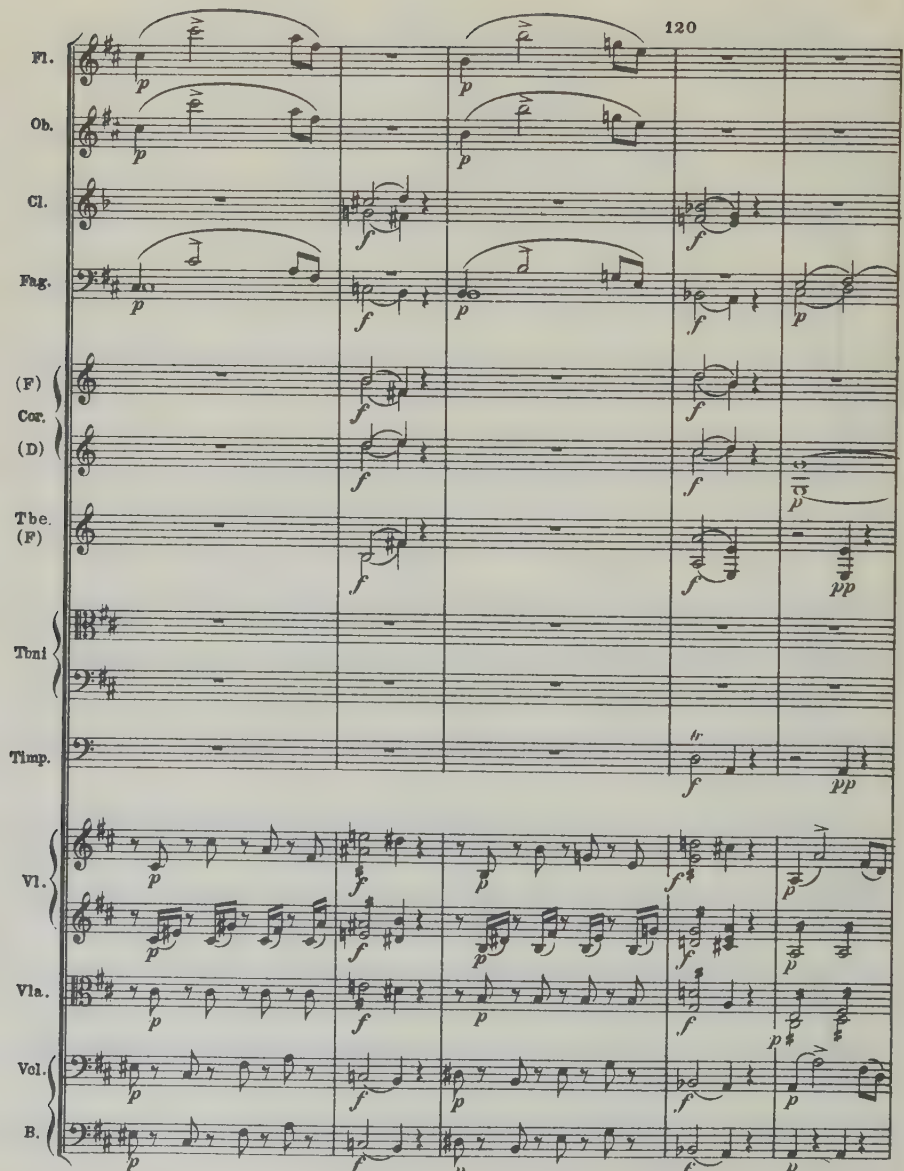

90
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vol.
B.
a 2.
fp
cresc.
arco
sfp
p

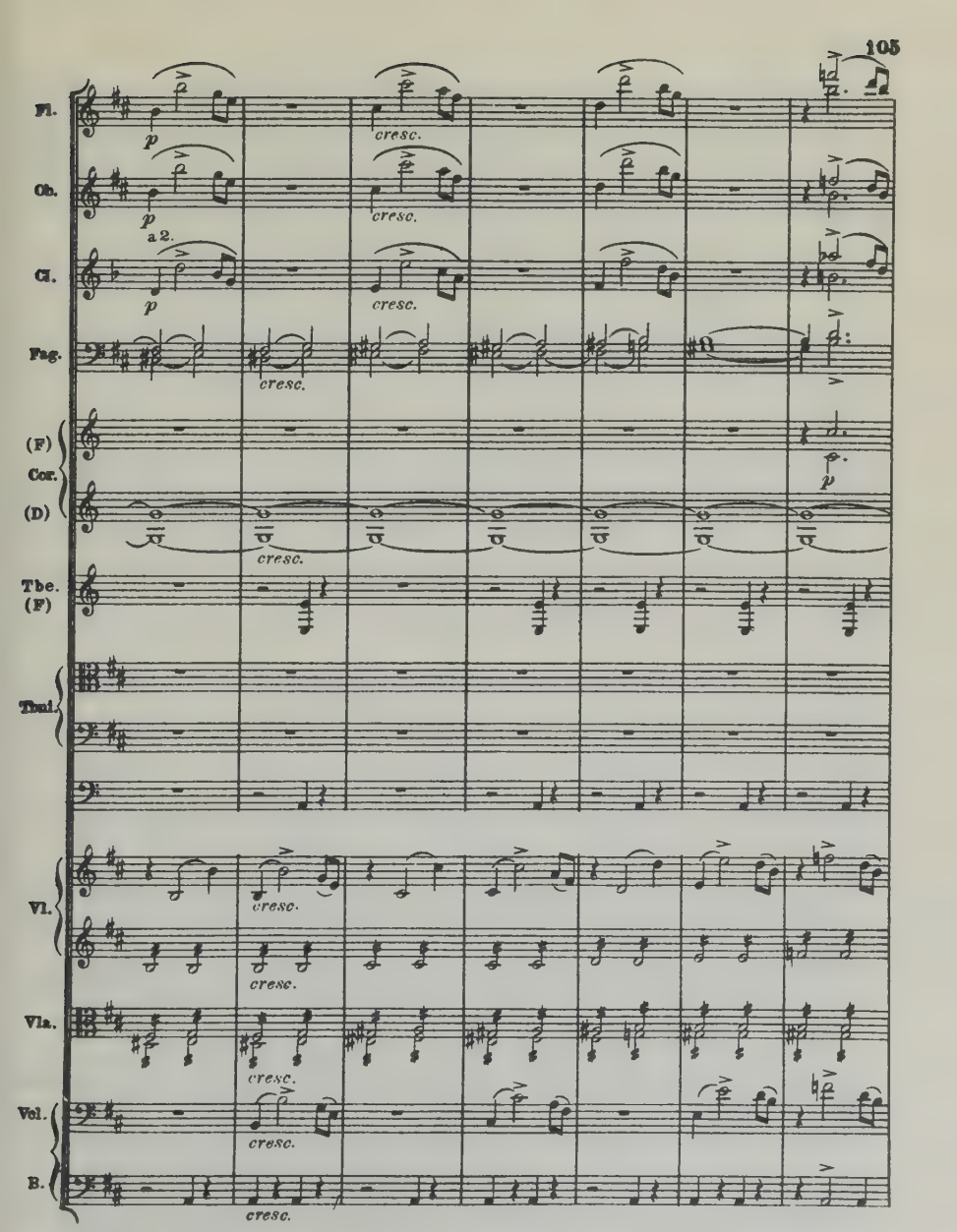

Fl.
cresc.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
cresc.
Vla.
Vcl.
arco
B.

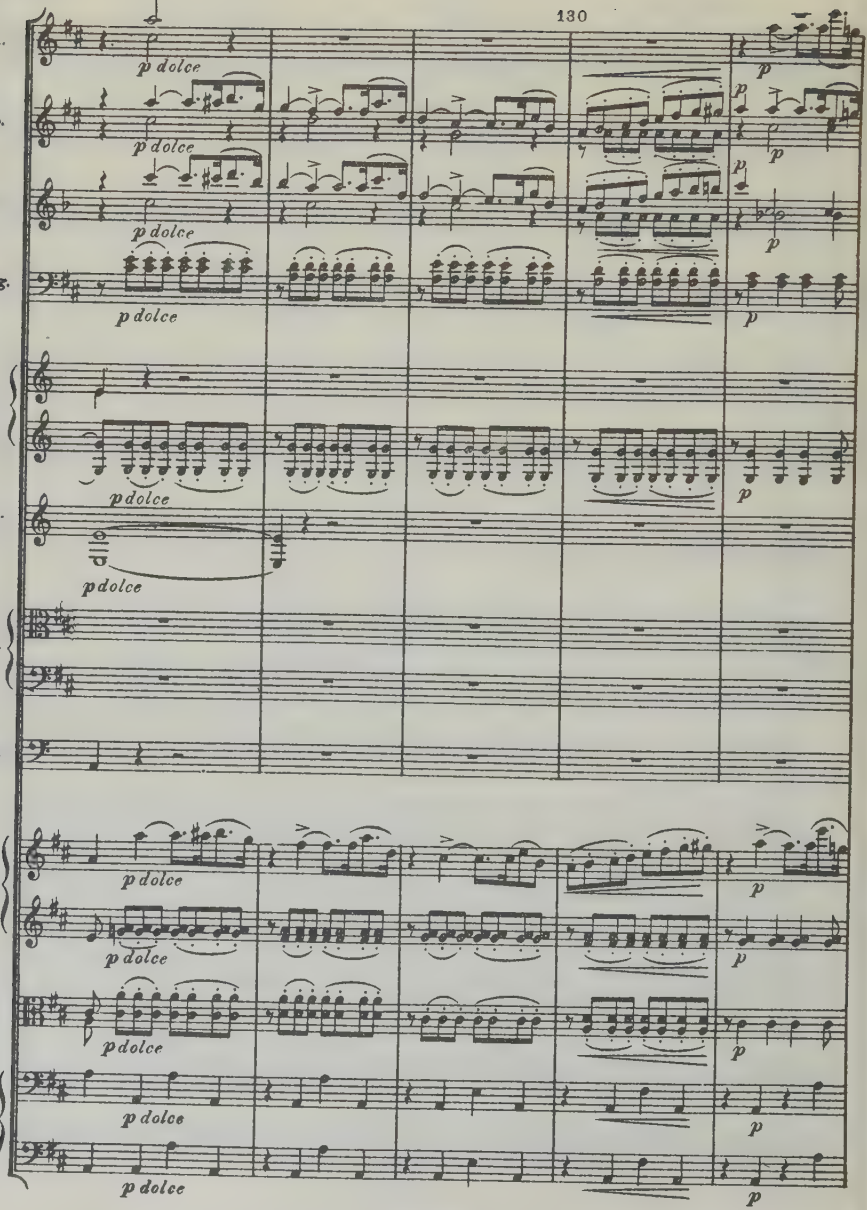

a 2.
100
Fl.
a 2.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Tuni
Timp.
Vl.
Vla.
Vcl.
B.

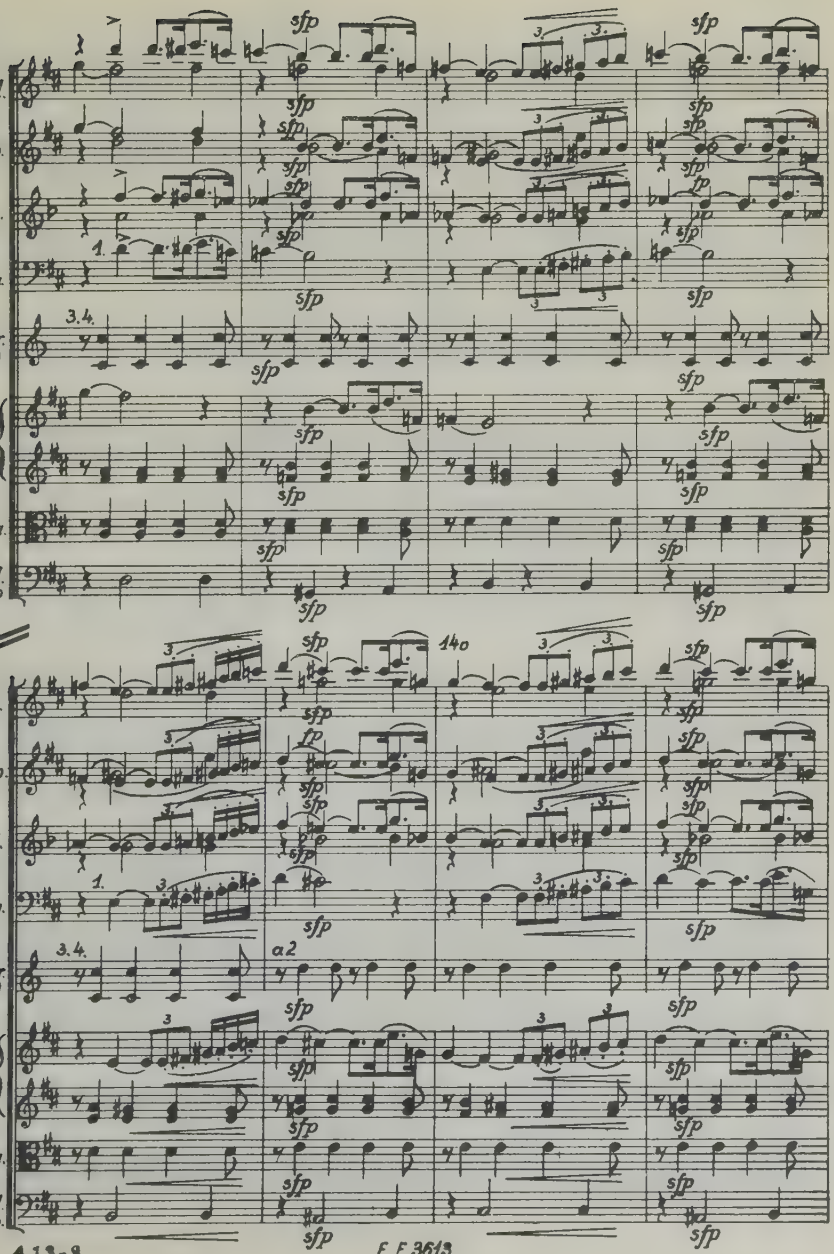

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Vl.
Vla.
Vcl.
B.
marcato
marcato
marcato

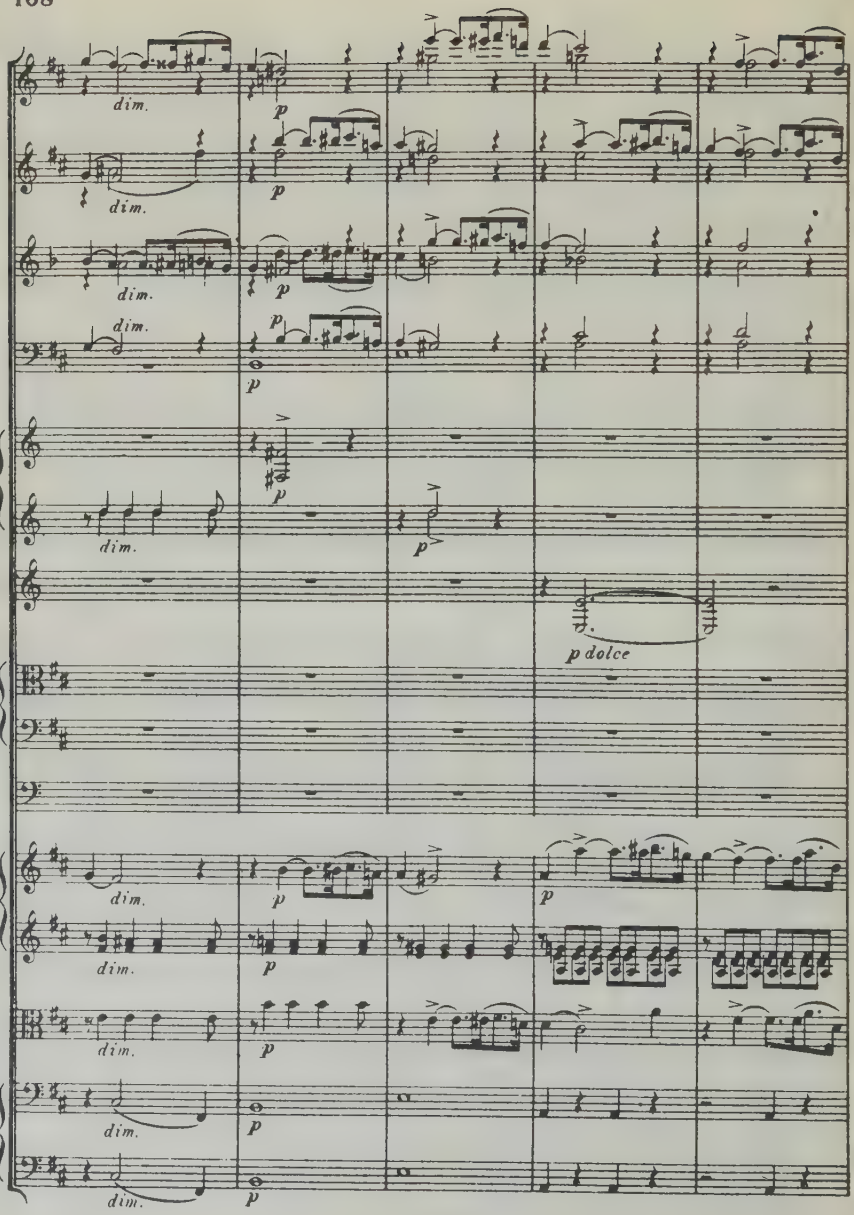

110
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Toni.
Timp.
Vl.
Vla.
Vcl.
B.

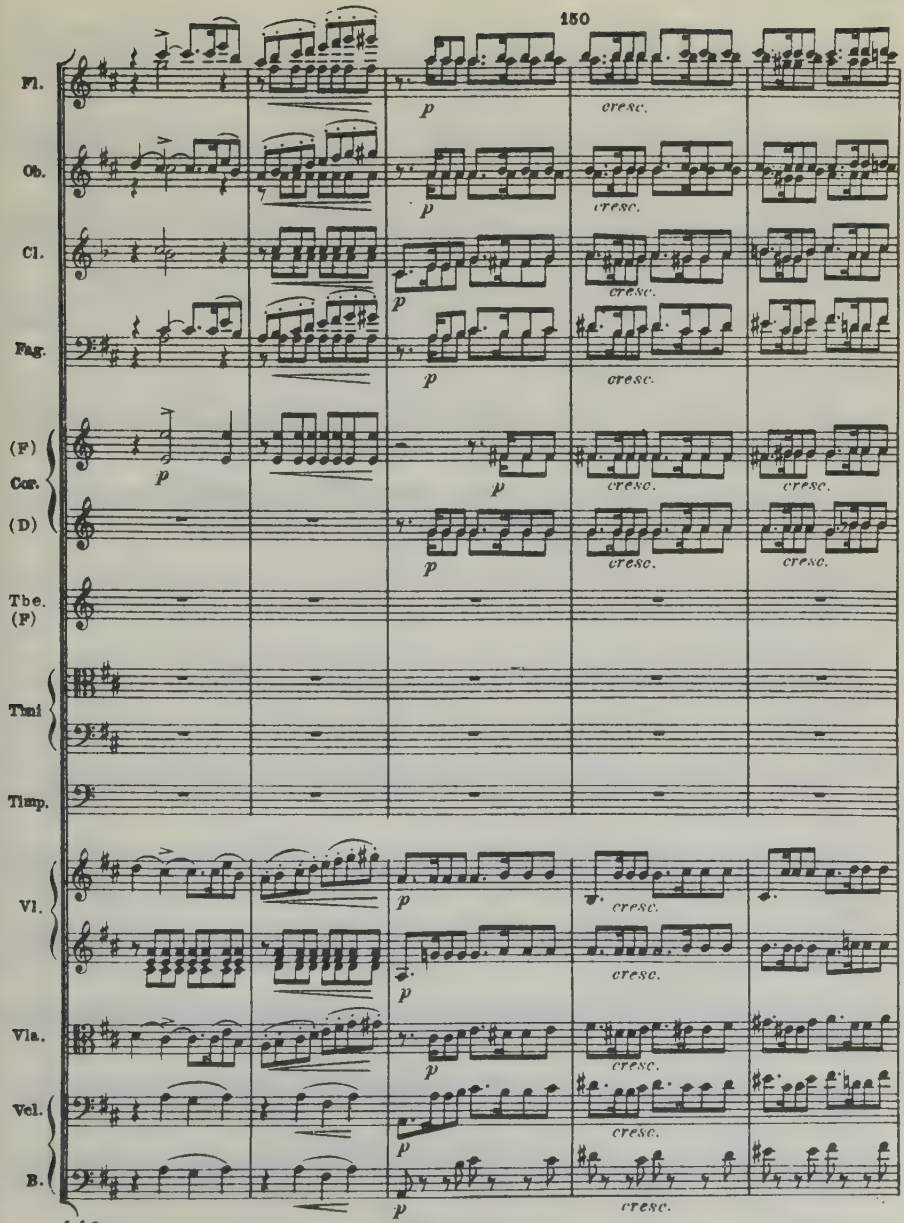

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Toni
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
a 2.

120
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vol.
B.

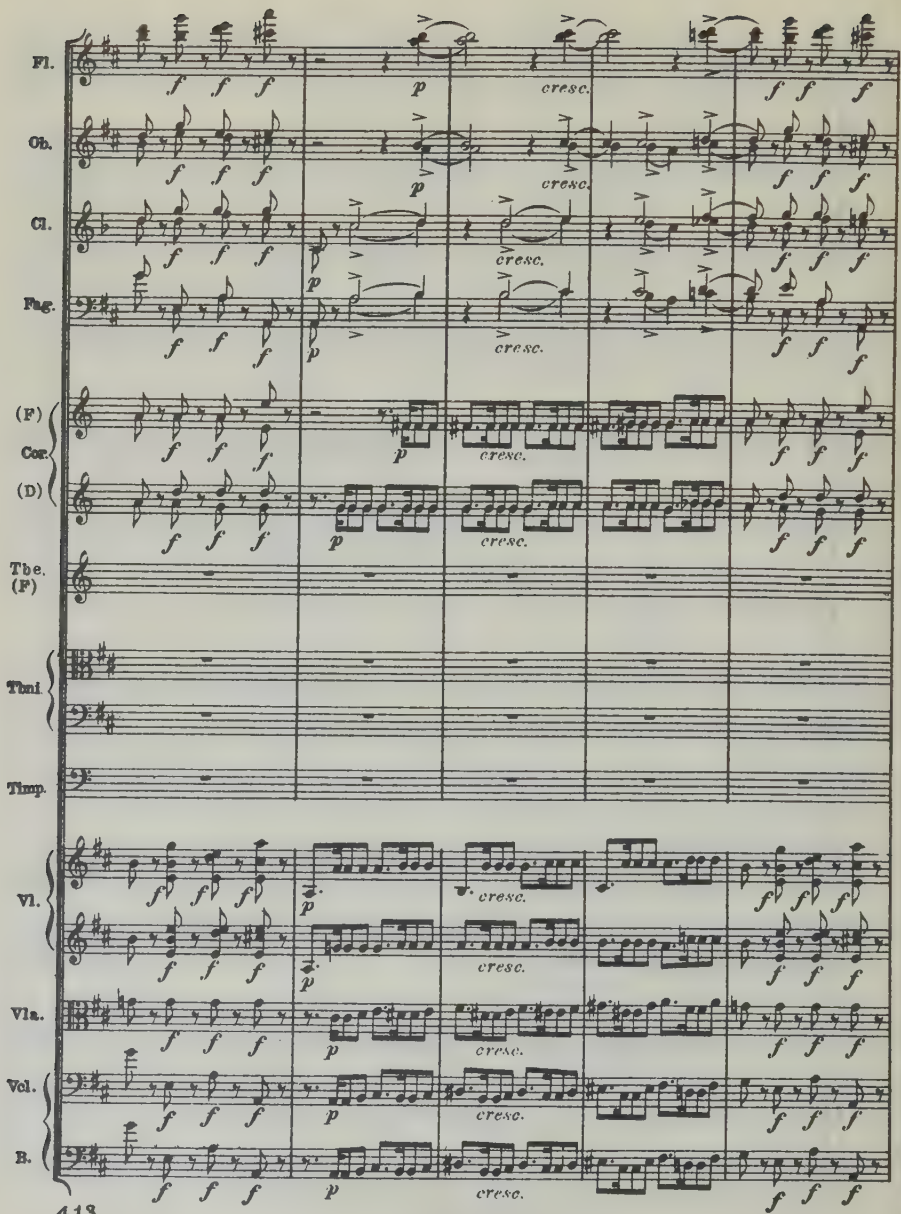

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Vl.
Vla.
Vcl.
B.
p
cresc.
a 2.

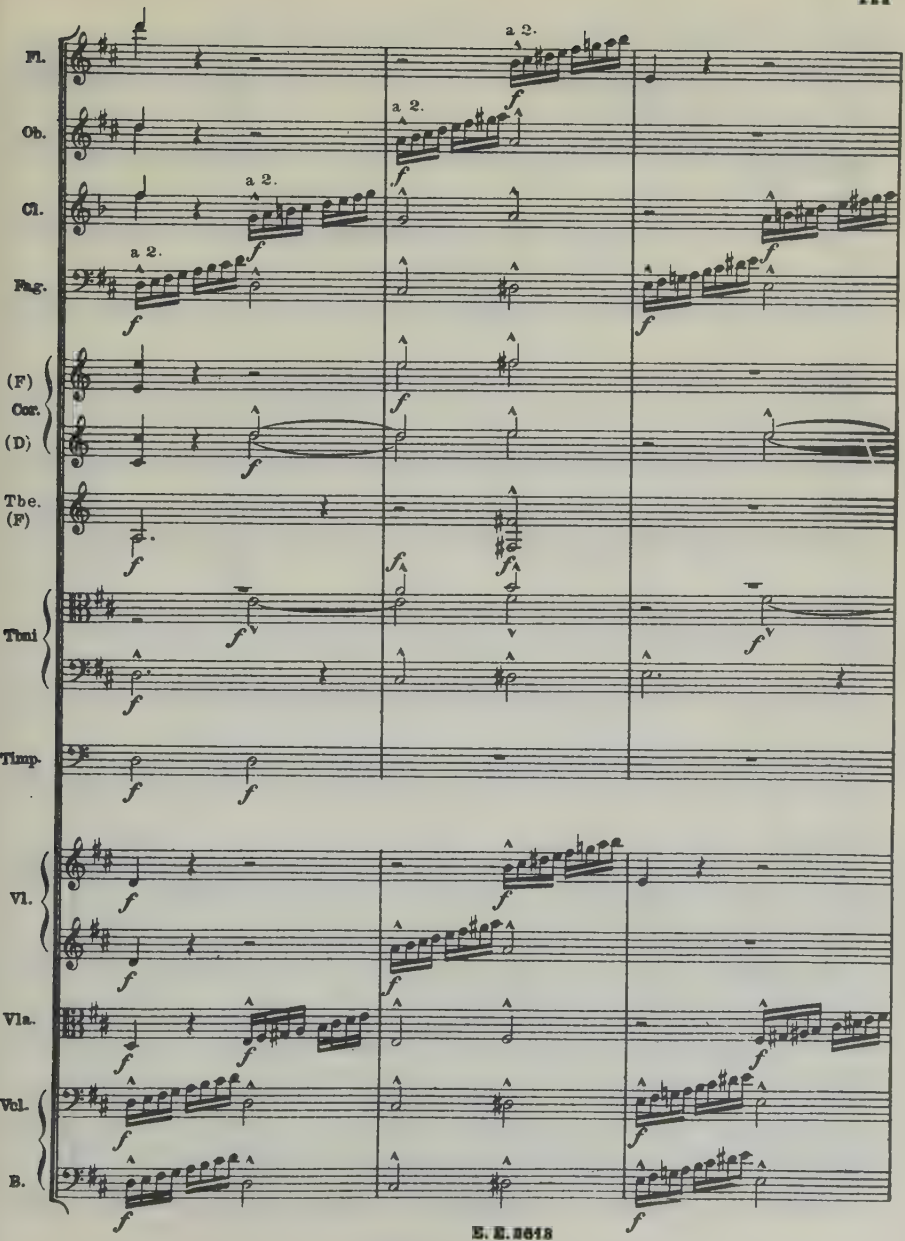

130
Fl.
Ob.
Cl
Fag.
(F)
Cor
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
p dolce
p

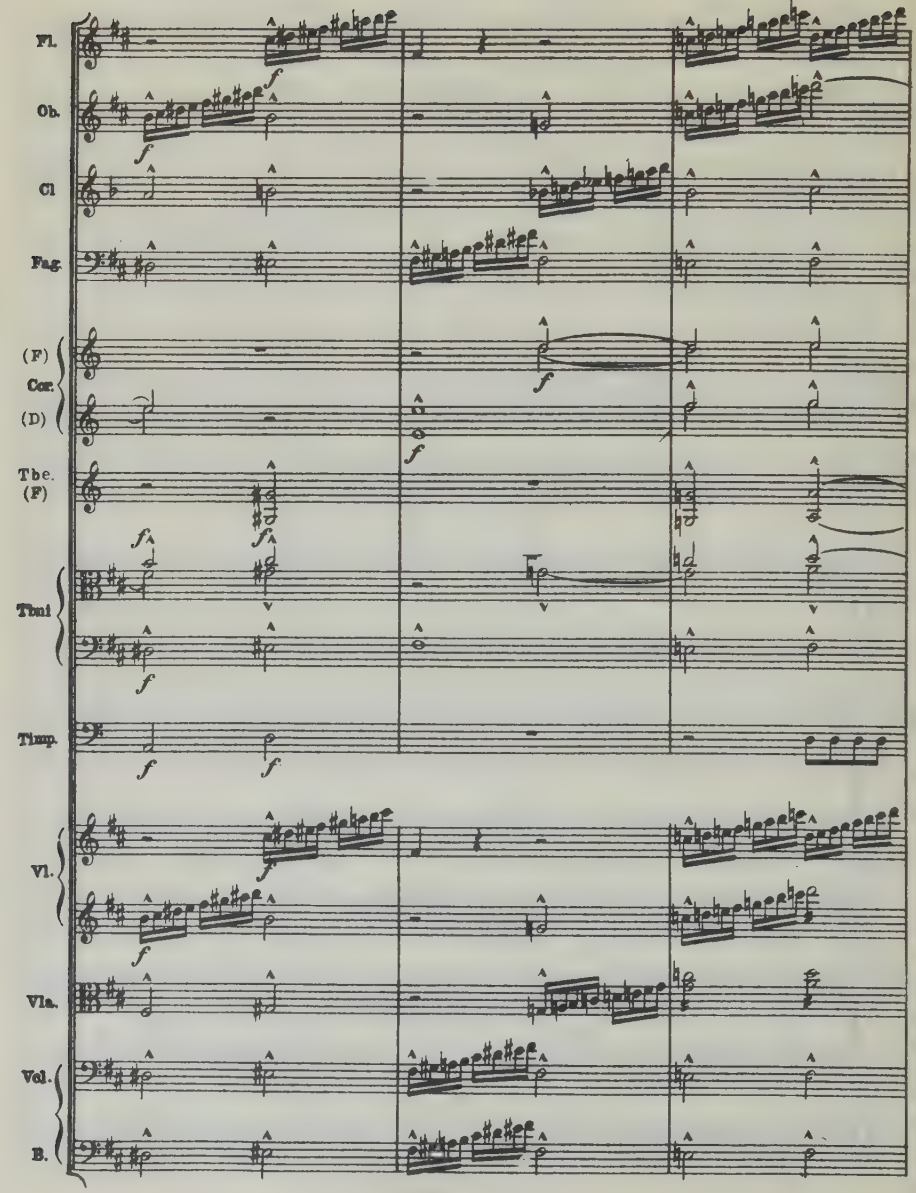

Fl.
Ob.
Cl.
Fg.
Cor. (D)
Vl.
Vla.
Vcl. e Cb.
sfp
fp
1.
3.4.
140
a 2

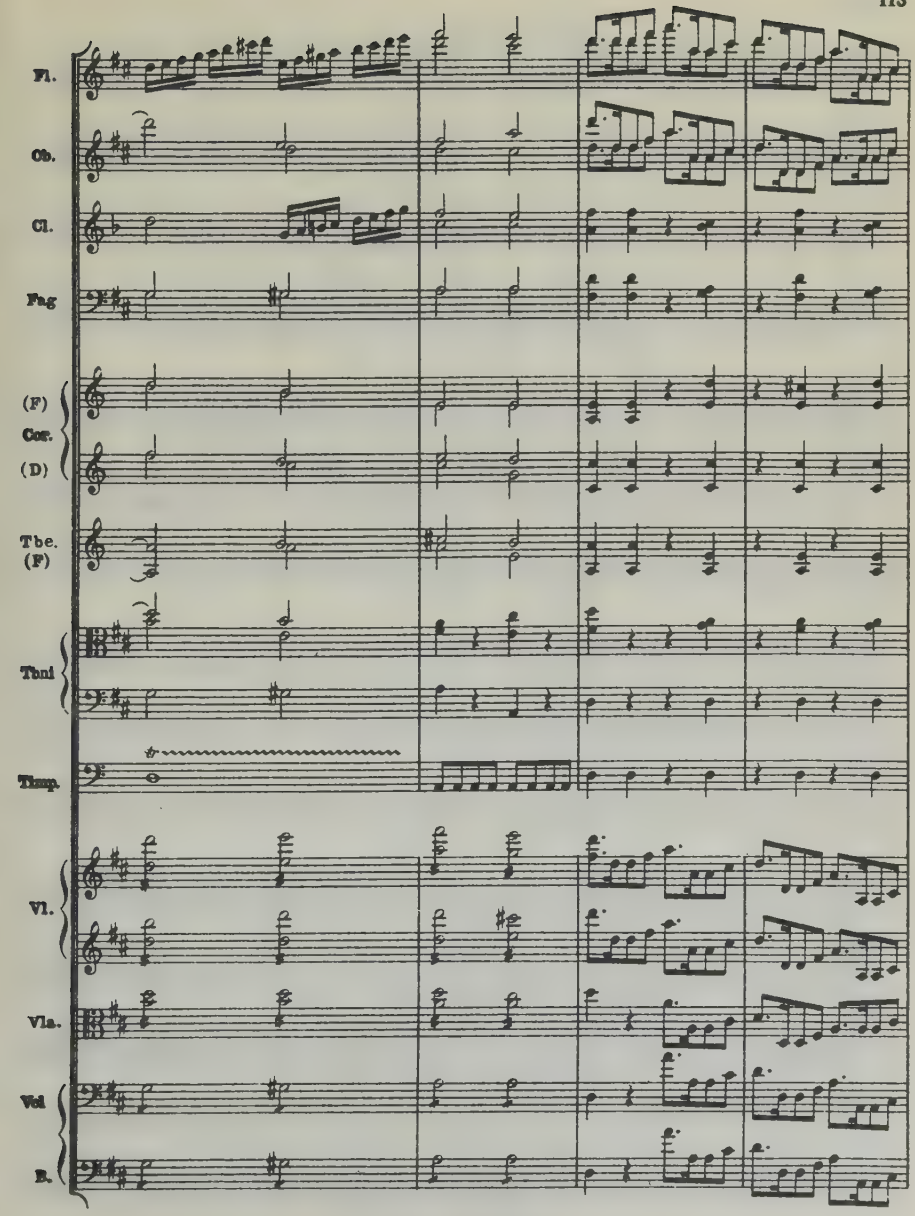

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl
B.
dim.
p
p dolce

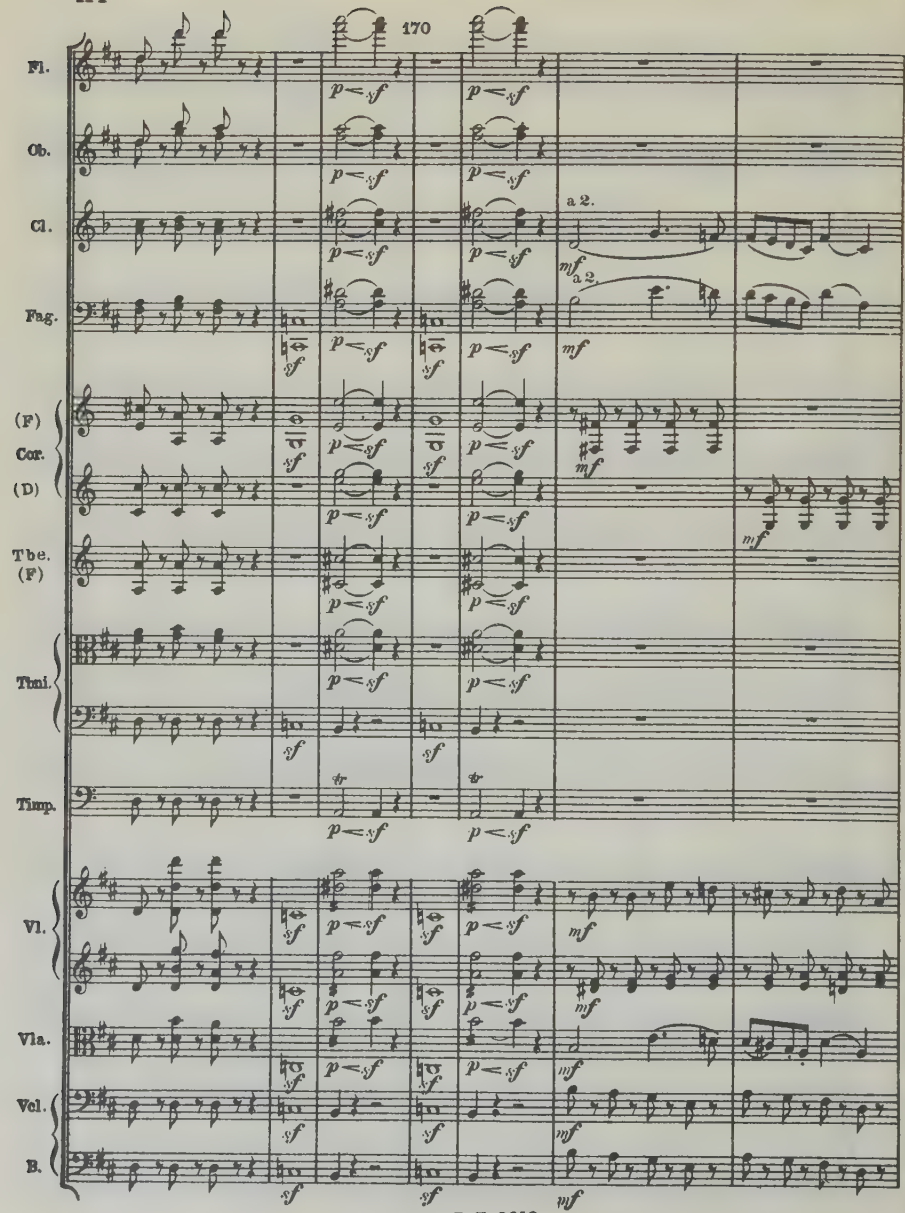

150
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
p
cresc.

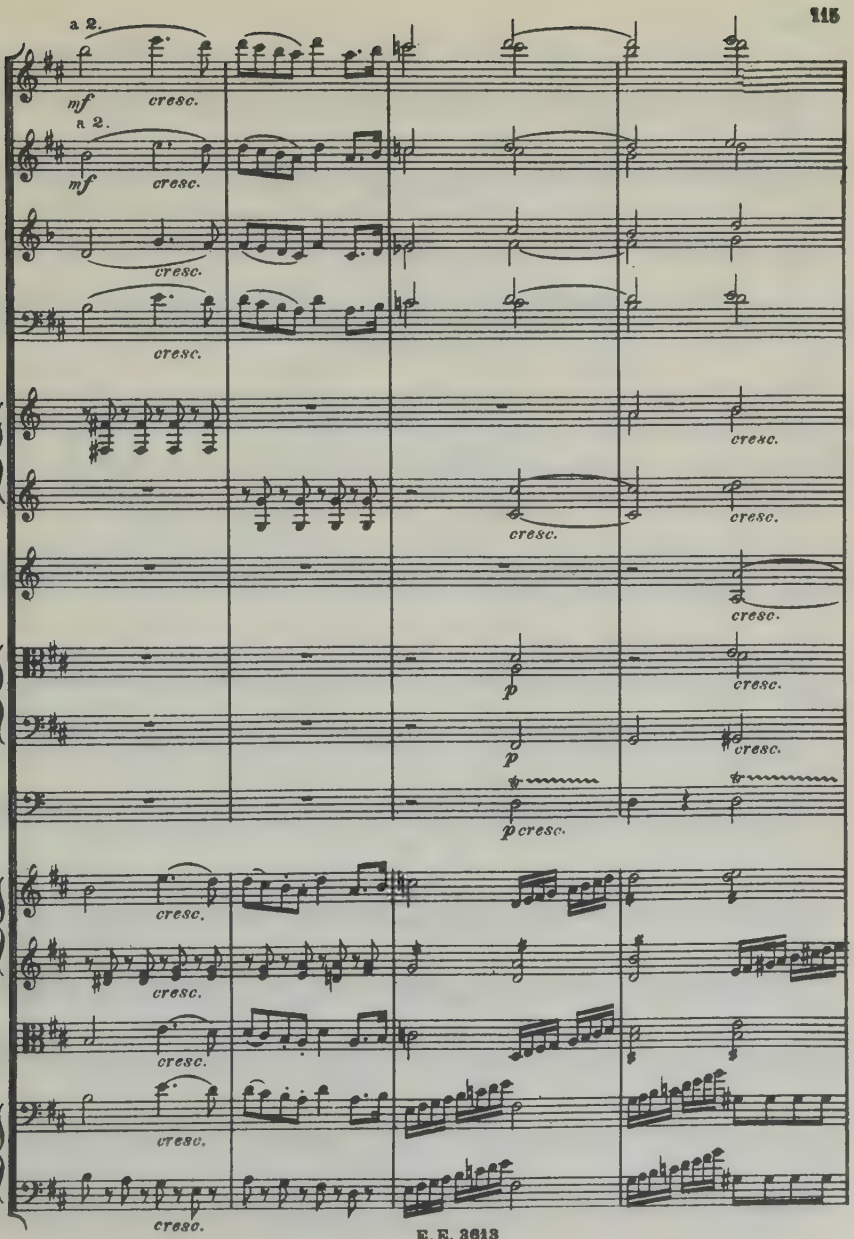

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
cresc.

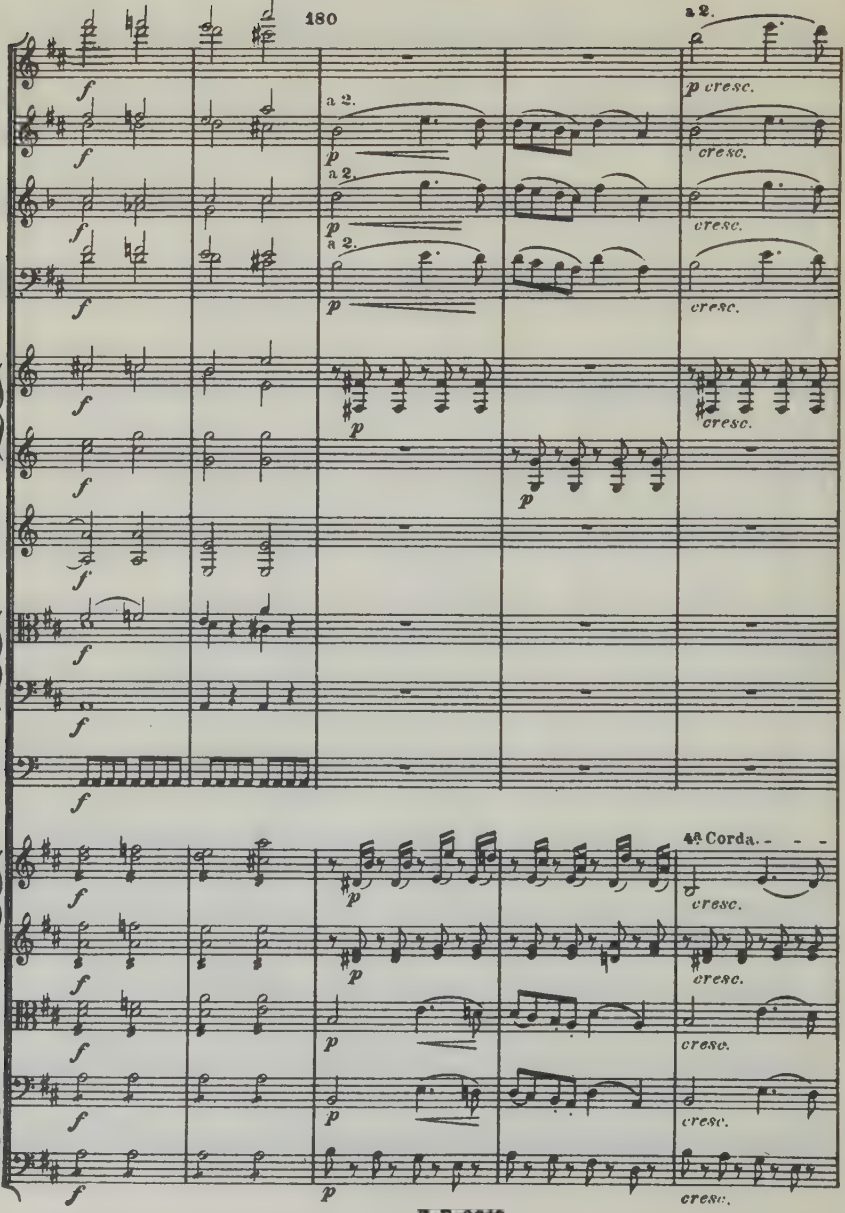

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
a 2.
a 2.
a 2.

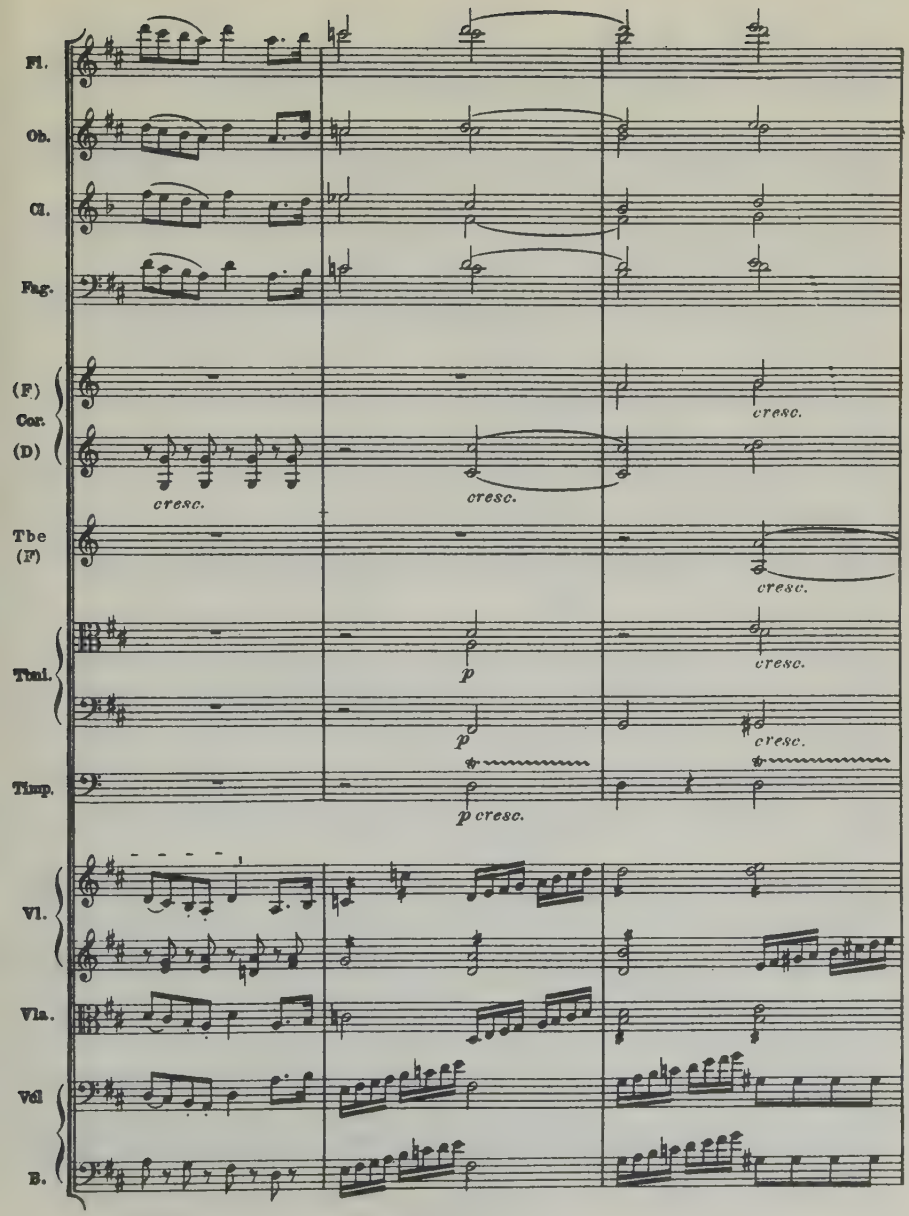

Fl.
Ob.
Cl
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl.
B.

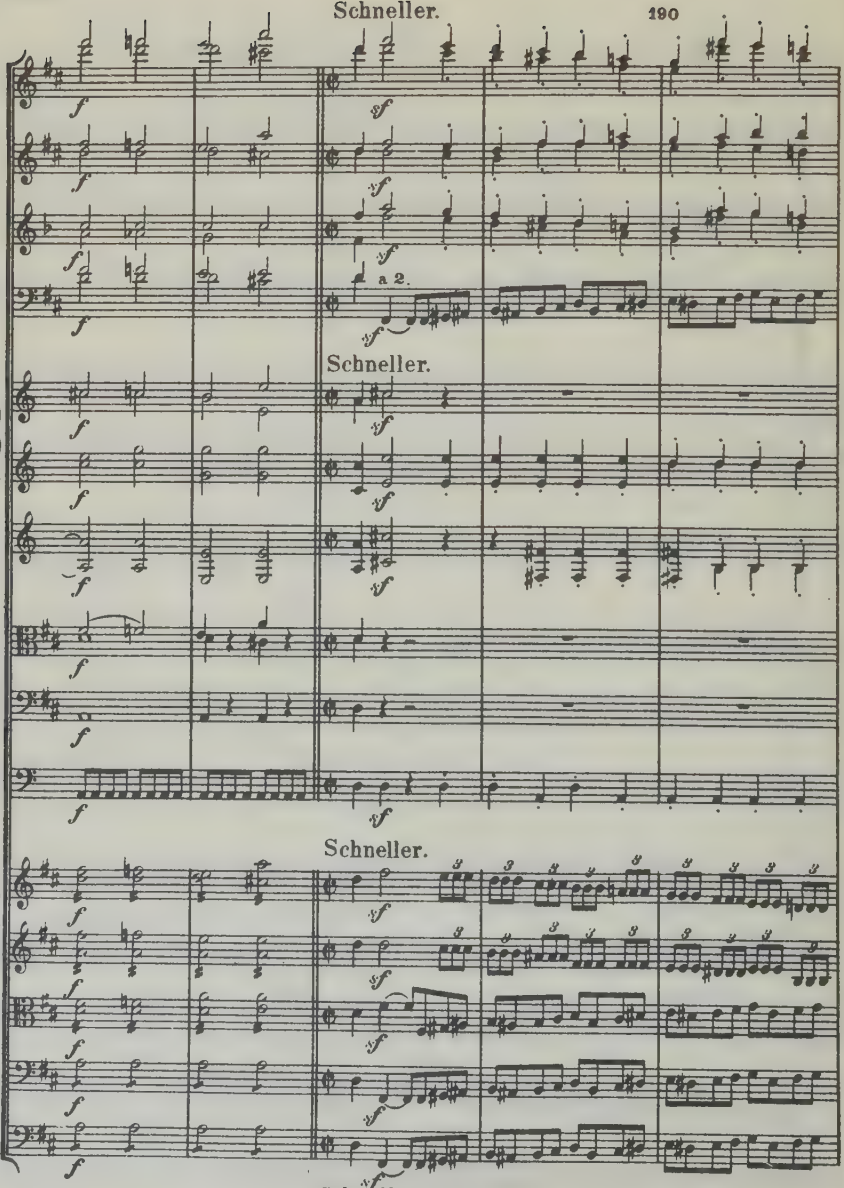

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl
B.

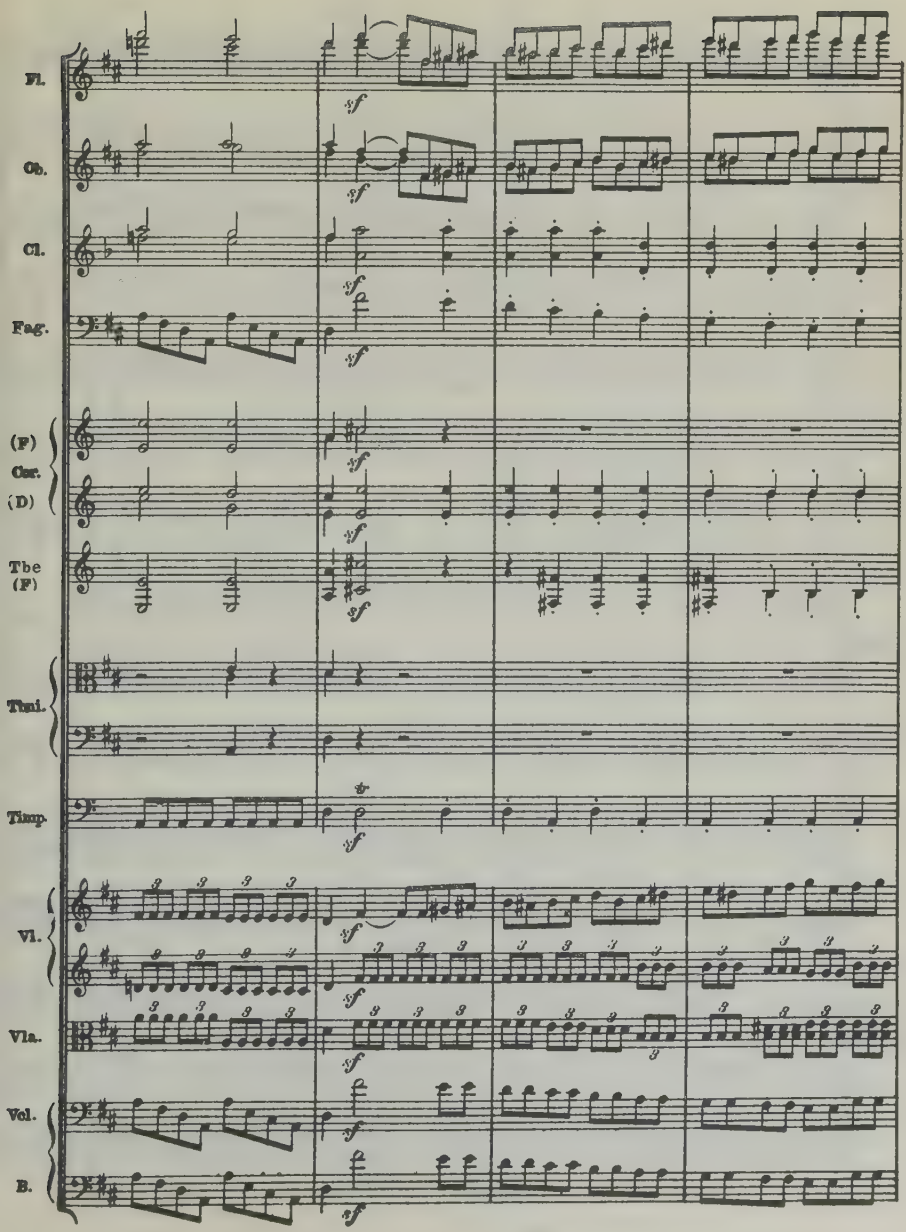

170
Fl.
Ob.
Cl.
a 2.
Fag.
a 2.
(F)
Cor.
(D)
Tbe.
(F)
Timl.
Timp.
Vl.
Vla.
Vcl.
B.

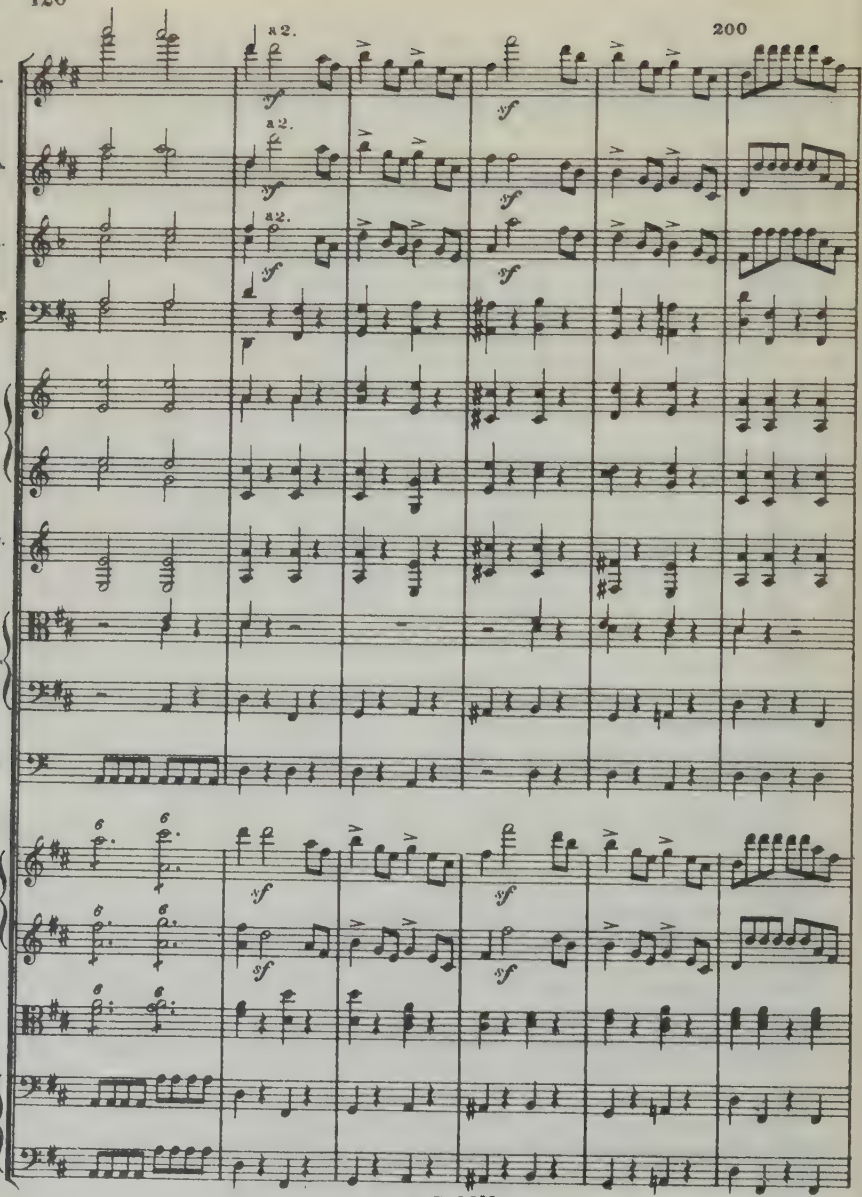

a 2.
Fl.
mf
cresc.
a 2.
Ob.
mf
cresc.
Cl.
cresc.
Fag.
cresc.
(F)
Cor.
(D)
cresc.
cresc.
cresc.
Tbe.
(F)
cresc.
Timi.
p
cresc.
p
cresc.
Timp.
p cresc.
Vl.
cresc.
cresc.
Vla.
cresc.
Vcl
cresc.
B.
cresc.

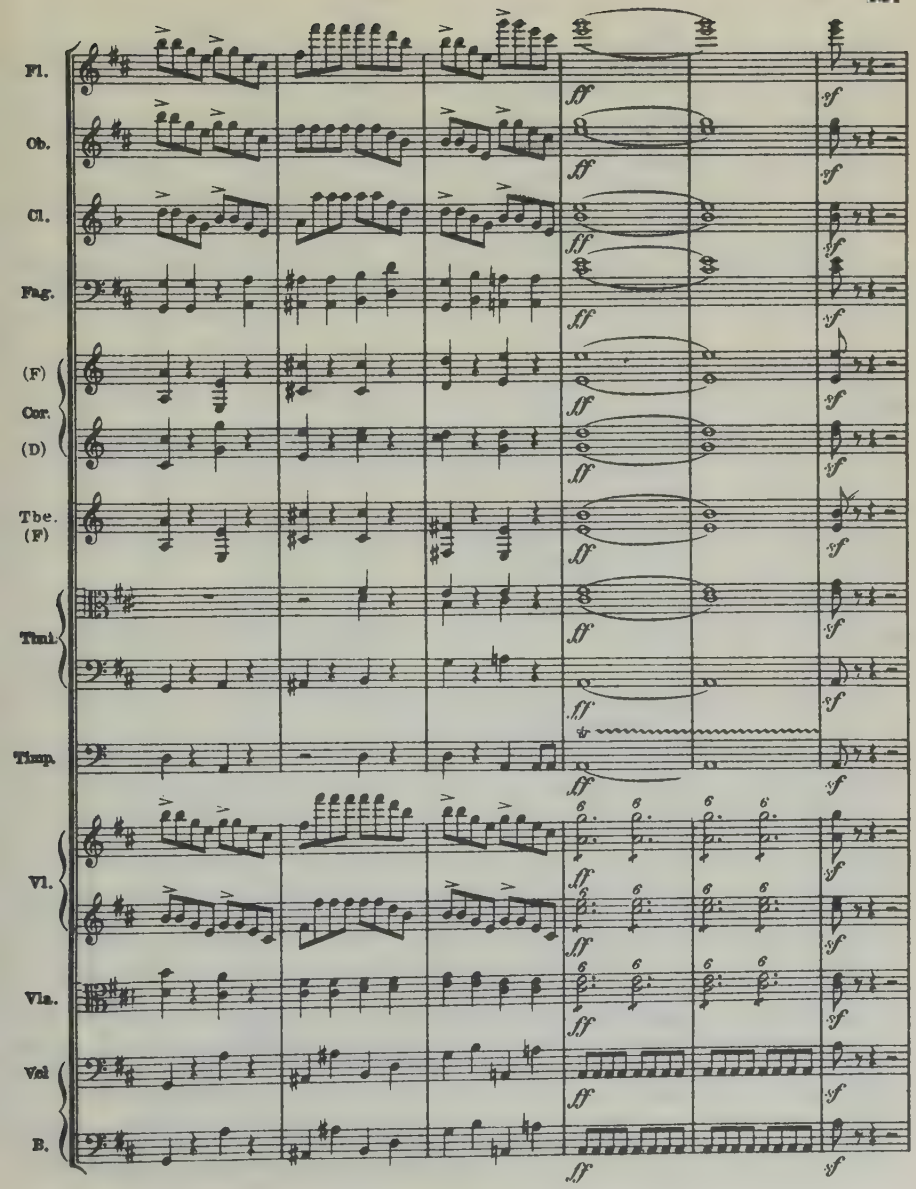

180
a 2.
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Vl.
Vla.
Vol.
B.
4s Corda.
cresc.

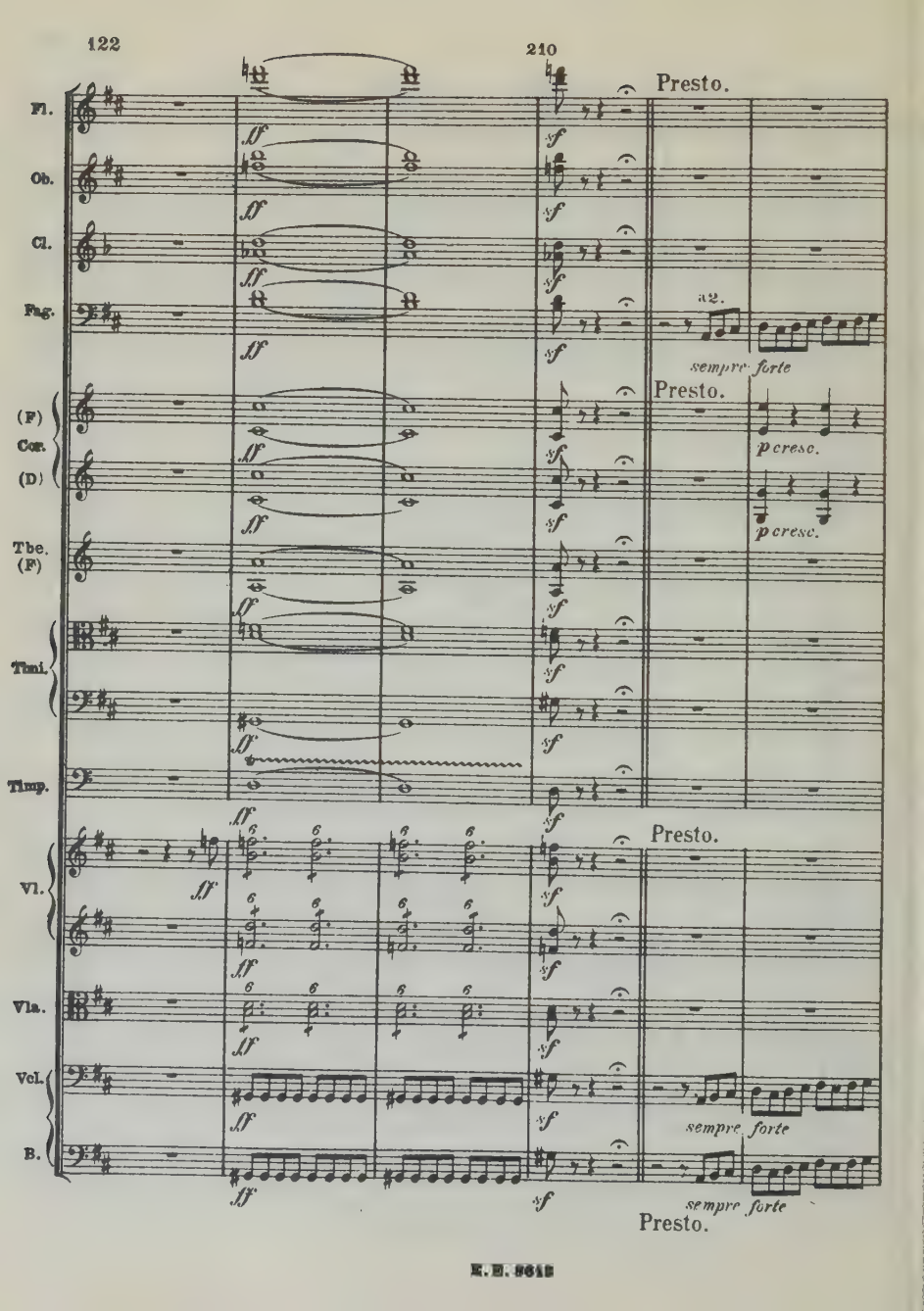

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
cresc.
cresc.
cresc.
Tbe
(F)
cresc.
Timl.
p
cresc.
p
cresc.
Timp.
p cresc.
Vl.
Vla.
Vcl
B.

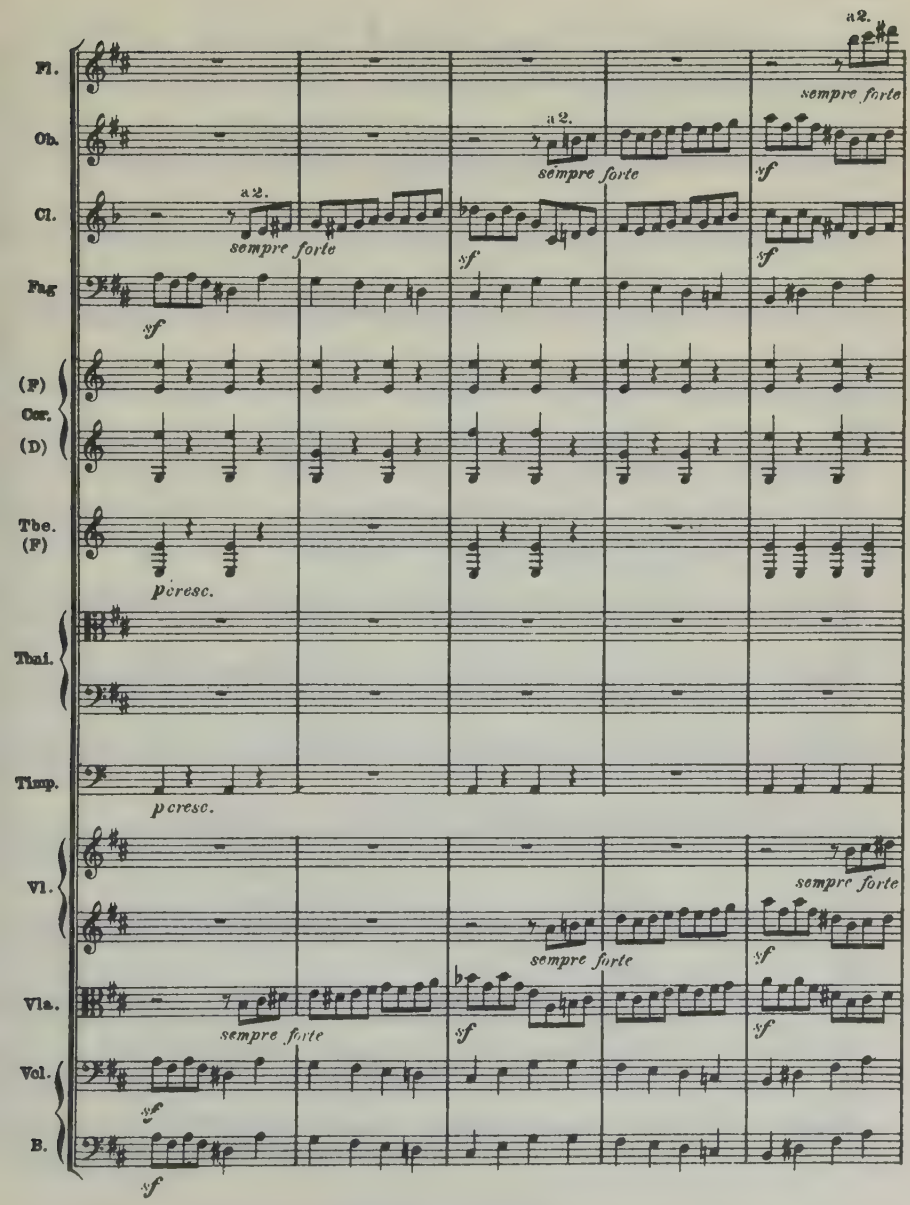

Schneller.
190
Fl.
Ob.
Cl.
Fag.
a 2.
Schneller.
(F)
Cor.
(D)
Tbe.
(F)
Timi
Timp.
Schneller.
Vl.
Vla.
Vcl.
B.
Schneller.

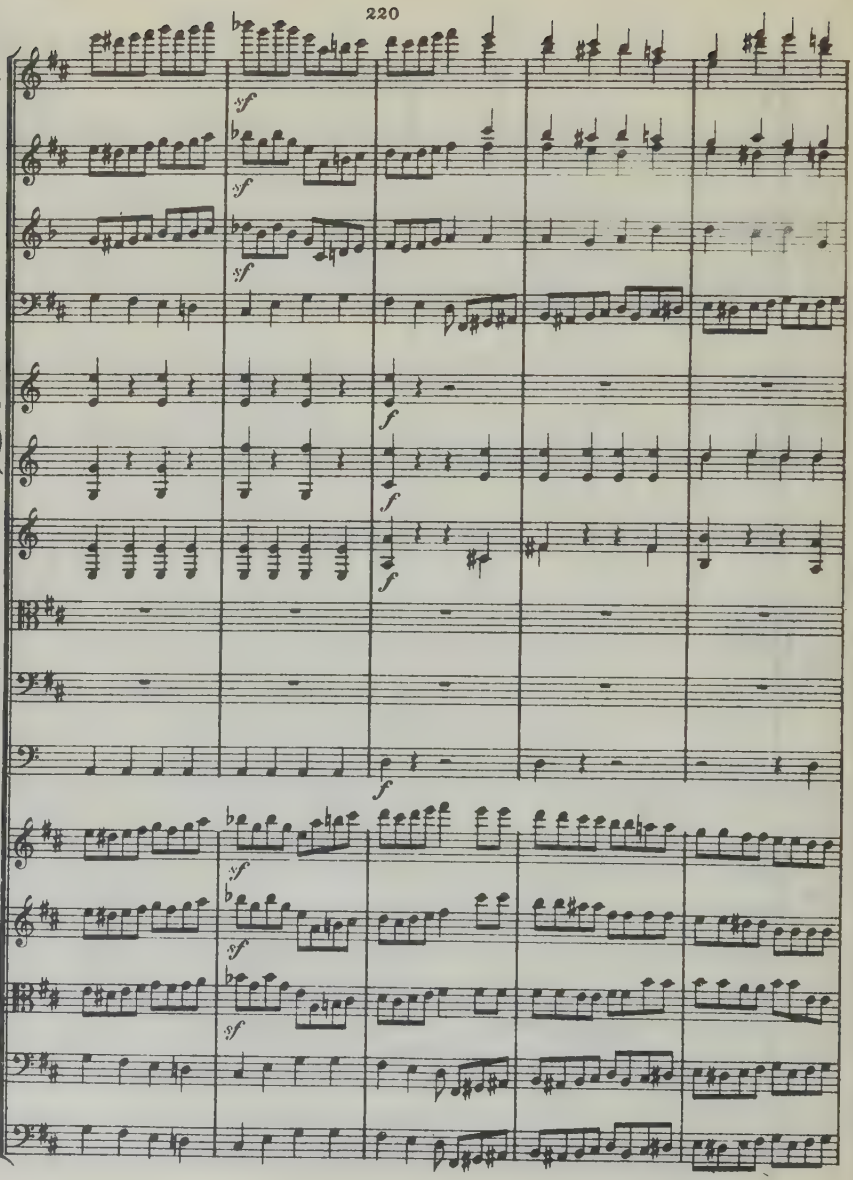

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe
(F)
Timi.
Timp.
Vl.
Vla.
Vcl.
B.
sf

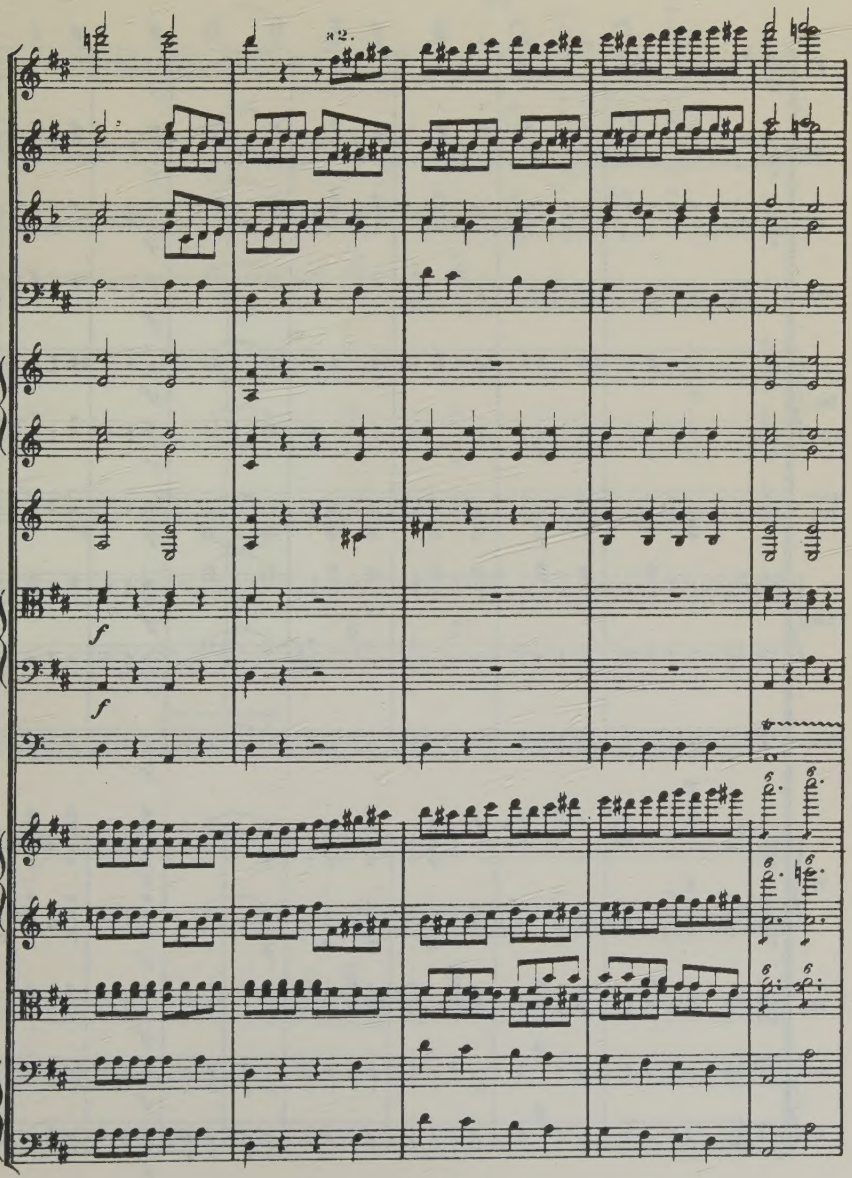

200
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timp.
Vl.
Vla.
Vcl.
B.
a 2.
sf

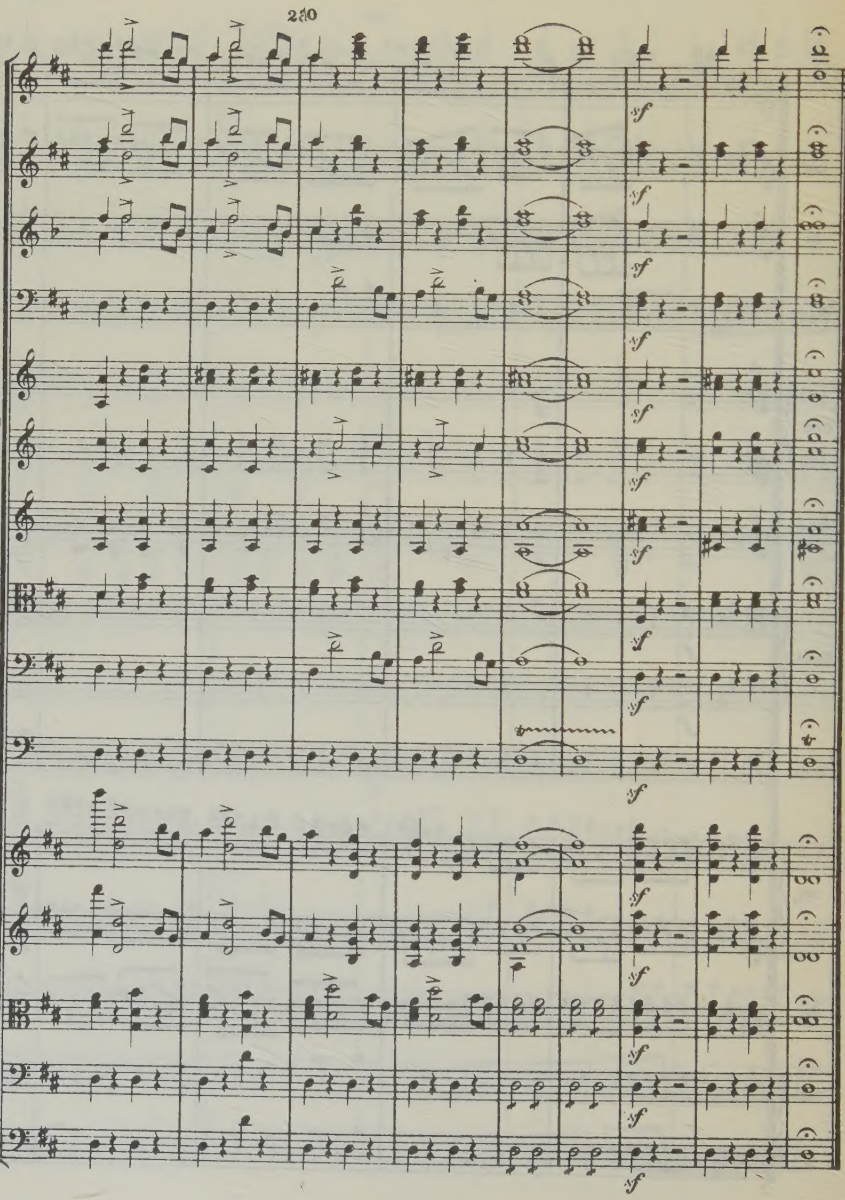

Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Timi.
Timp.
Vl.
Vla.
Vcl
B.
ff
sf


Presto.
Fl.
Ob.
Cl.
Fag.
a2.
sempre forte
Presto.
(F)
Cor.
(D)
p cresc.
p cresc.
Tbe.
(F)
Timp.
Presto.
Vl.
Vla.
Vcl.
B.
sempre forte
sempre forte
Presto.


Fl.
Ob.
Cl.
Fag
(F)
Cor.
(D)
Tbe.
(F)
Thal.
Timp.
Vl.
Vla.
Vcl.
B.
a2.
sempre forte
sf
p cresc.


220
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbn.
Timp.
Vl.
Vla.
Vcl.
B.
sf
f


82.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni.
f
f
Timp.
Vl.
Vla.
Vel.
B.


240
Fl.
Ob.
Cl.
Fag.
(F)
Cor.
(D)
Tbe.
(F)
Tbni
Timp.
Vl.
Vla.
Vcl.
B.
sf

Eulenburg Miniature Scores

Famous Slavonic symphonies in new editions with introductory articles by

Gerald Abraham and **David Lloyd-Jones**

TSCHAIKOWSKY

Symphony No. 1, g, op. 13 (Winter Reveries)
„ No. 2, c, op. 17 (Little Russian)
„ No. 3, D, op. 29 (Polish)
„ No. 4, f, op. 36
„ No. 5, e, op. 64
„ No. 6, b, op. 74 (pathétique)

These 6 Symphonies also in two half-leather volumes

BORODIN

Symphony No. 1, Eb
„ No. 2, b
„ No. 3, a (unfinished, ed. A. Glazunow)

DVOŘÁK

Symphony No. 5 (3), F, op. 76
„ No. 6 (1), D, op. 60
„ No. 7 (2), d, op. 70
„ No. 8 (4), G, op. 88
„ No. 9 (5) e, op. 95 (New World)